

MUSICAL AMERICA



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OLIVE FREMSTAD A WIFE SINCE APRIL 15

METROPOLITAN OPERA COMPANY
SINGER SECRETLY MARRIED IN
SALT LAKE CITY.

Became Mrs. Edson Webster Sutphen Three Days Before the San Francisco Disaster—Honeymooning in Paris.

When Olive Fremstad, of the Conried Metropolitan Opera Company, reached New York after having passed through the San Francisco earthquake and fire, and told of her awful experience in the doomed city, she carefully kept the secret that three days before the disaster she had become the bride of Edson Webster Sutphen, a graduate of West Point, and a well known automobile importer of New York City.

Her romance was nearly a tragedy, for she and her husband, after a day of terror in the burning city, fought their way almost through fire for four hours in an automobile, finally reaching the ferry. They crossed to Oakland, and caught a train east the same night.

The wedding took place April 15, in Salt Lake City, when the opera company was en route to San Francisco. News of it, however, was received here only June 23 when announcement cards came from Paris, where the singer and her husband are spending their honeymoon and trying to forget the experience they passed through in San Francisco.

Mr. Sutphen is the American importer of the English automobiles. It is understood that he was in the West and joined Miss Fremstad in Salt Lake City when the special train on which the opera company was traveling to San Francisco reached that city. It was known by Miss Fremstad's friends that he was very devoted to the singer, but the news of their marriage came as a surprise.

Miss Fremstad sang the title rôle in the opening performance of "Carmen" the night before the earthquake. After the opera she went to her hotel, the St. Dunstan. When the earthquake came she and others of the company fled to one of the parks, where she spent most of the day. Late in the afternoon in an automobile procured by her husband they made their way through the burning city to the ferry. She and Josephine Jacoby were the first of Mr. Conried's singers to reach New York.

Mr. Sutphen and his bride sailed for Paris about six weeks ago. They are now at the Grand Hotel. They expect to remain abroad until about September 1.

SAINT-SAËNS COMING.

Noted French Composer to Tour America Next Season.

News has been received in this city that Camille Saint-Saëns, the noted composer, is to tour America next season.

The famous French musician is to give recitals all over the country, and his own compositions will occupy a generous portion of his programme.

He will also be heard as guest conductor with various orchestras.



LEOPOLD WINKLER

Rubinstein's Pupil, Who Will Tour America Next Autumn (see page 4)

CINCINNATI CLUB ELECTS OFFICERS

Successful Season's Work Reported
by Monday Musical Club
of Festival City.

CINCINNATI, June 26.—At the annual business meeting of the Monday Musical Club the following officers were elected: Mrs. William Winkelman, president; Mrs. J. S. Hall, vice-president; Pauline Loth, recording secretary; Mrs. Herbert N. Denton, corresponding secretary; Mrs. Alfred Hartzell, press secretary; Ina Curry, treasurer; and Mrs. George H. Von Leggern, Mrs. Annie Henn and Amelia Pettit, programme committee.

The club has had the most successful year in its history. It is in no sense a society organization, for all of its active members are musicians and students, many of them engaged in music professionally. There is no limitation to the membership and no requirements are made excepting in the case of active members, who must be able to pass a certain examination.

Rallie Borden Low Sails.

Mme. Rallie Borden Low sailed for Europe to-day (Saturday) on the St. Louis. She will return in September.

CONRIED IN BATTLE WITH H. W. SAVAGE

Seeks to Get "Mme. Butterfly"
Away from English Opera
Impressario.

Mr. Conried cabled to New York yesterday that he had added to the company for the Metropolitan Opera House next winter Mme. Fleischer-Edel, a noted dramatic soprano who has been for some years attached to the company at the Stadt Theater in Hamburg. She was selected there as the successor to Mme. Klopsky.

Mr. Conried's most absorbing business recently in Europe was the attempt to get Puccini's "Mme. Butterfly" exclusively for the Metropolitan Opera House. Henry W. Savage is to give the opera here in English in October. Mr. Conried, who has the rights to the work in Italian, cannot perform it before January. He is trying to persuade Signor Puccini, therefore, that he should allow the first production at the Metropolitan and has offered the composer a bonus of \$8,000 if he will get the opera for him. Henry W. Savage, however, is also in London now and is perfectly confident that his performance of "Mme. Butterfly" will be the first.

STOPS PRODUCTION OF HIS OWN OPERA

LEGRAND HOWLAND, AMERICAN,
TAKES "ORCHESTRA" AND
MUSIC OF "SARRONA."

Florence, Italy, Mystified by Sudden Action of Musician, Which is not Dispelled by Letter from Impresario.

FLORENCE, ITALY, June 26.—The performances of the new opera "Sarrona," by the American composer Legrand Howland, which have been crowding the Teatro Alfieri, were suddenly stopped a few days ago without apparent cause. There was much speculation as to why this should be, for the opera had made a distinct financial success and a letter from the impresario, Giuseppe May, addressed to the press of this city revealed still less reason for the mystery. The letter translated as nearly verbatim as possible, reads:

"We consider it our duty to put before the public the reasons why the performances of the opera 'Sarrona' by Legrand Howland of New York, were suddenly suspended. The said composer has, without the least plausible motive, gone away with a large part of the orchestra (?) and all the music, making it impossible to locate the missing objects. The good will with which the Florentine public received the work of the foreign master—a good will bordering on indulgence—and the perfect satisfaction expressed by the composer himself, renders still more inexplicable the conduct of M. Howland. He has left us to be judged by the public, making us suffer the moral and material consequences of his misdeeds."

Mr. Howland has left the city and it has been impossible to locate him. "Sarrona" was produced on March 1 and was most favorably received.

ELLIS TO MANAGE PADEREWSKI TOUR

Boston Impresario and Henry L. Mason
Visiting Polish Pianist.

As announced exclusively by MUSICAL AMERICA last week, through the medium of the daily press, Ignaz Paderewski will tour America next fall beginning either in October or November, under the management of Charles A. Ellis of Boston.

Mr. Ellis has been at Morges, Switzerland, near which Paderewski lives upon his estate "Riond Basson." Morges is a small town near Luzerne, where Henry L. Mason of the Mason & Hamlin Piano Company has been for the last fortnight.

Whether Paderewski will play the Mason & Hamlin piano on his next tour is not yet known, and will probably not be made public until Mr. Mason returns to this country.

Bruno Oscar Klein Sails.

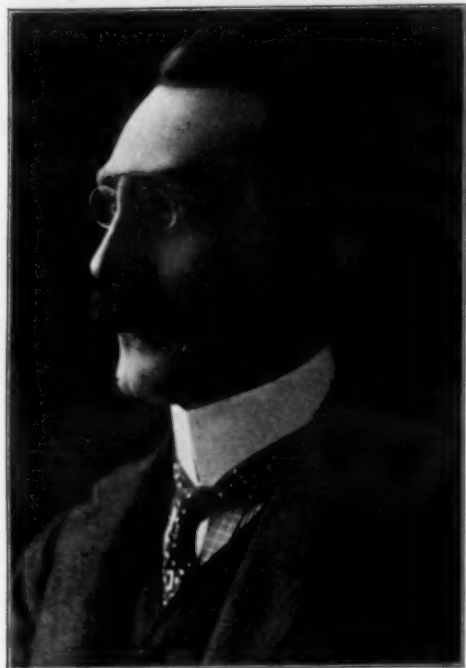
Bruno Oscar Klein sailed June 20, on the Potsdam for Rotterdam to join his wife and his son, Karl, the noted violinist, in Germany. They will spend the summer in the mountains, returning to America in the early fall.

VON FIELITZ OBTAINS CONDUCTOR'S POST

NOTED GERMAN COMPOSER NAMED TO DIRECT THE CHICAGO SYMPHONY ORCHESTRA.

Varied and Interesting Career of Musician Whose Songs had Wide Vogue Last Season.

CHICAGO, June 26.—Alexander von Fielitz, the noted composer, has been engaged as conductor of the Chicago Symphony Orchestra. Mr. Von Fielitz was born in Leip-



ALEXANDER VON FIELITZ,

Composer Who Will Conduct the Chicago Symphony Orchestra.

sic, December 28, 1860, and studied piano with Schulhoff and composition with Kretschmer.

Subsequently he became an operatic conductor, filling positions in Zurich, Lübeck and at the Stadt Theater in Leipzig. A nervous breakdown forced him to give up work for a time, and he went to Italy where he regained his health.

A couple of years ago, Mr. Von Fielitz came to this country and established himself in Chicago. His noted attainments soon gained for him a large following, and his various compositions, especially his songs, obtained a wide hearing.

The Chicago Symphony Orchestra which he is to conduct, was organized in 1899 and has given more than 500 concerts since then in all important cities in this country.

MARY WOOD CHASE ENDS A BUSY YEAR

Prominent Pianiste of Chicago Has Envious List of Successful Pupils.

CHICAGO, June 25.—Mary Wood Chase, the well-known pianiste and teacher, will spend the summer in the Blue Hills, Maine, recuperating and preparing for her concert work next season. She has had a busy year, the demands made by pupils upon her time compelling her to refuse several important engagements late in the spring.

The gratifying success her pupils have had and are having is significant evidence of her ability as an instructor. She seems to possess to an unusual degree the faculty of preparing students to be intelligent and capable teachers. Among those who will fill prominent positions next season are Louise Wright, who will assume charge of the music department at the Howard-Payne College, Fayette, Mo., Edith Bristol, who will be Miss Wright's first assistant, Gertrude Gane, of the Girton School, Winnetka, Mrs. Myrta Coe Rundle, Columbia School of Music and Girton School, Gertrude White, Indianola College, Indianola, Ia., Grace Terry, Knox Conservatory of Music, Galesburg, Ill., Gertrude Ernst, Kenwood Institute, E. Hamilton Collins, first assistant at the Columbia School of Music, Henry Tovey, Ouachita College, Arkadelphia, Ark., and Ida Felkner, who has established a large clientele in Iowa City, Ia.

Miss Chase has just received a request from Thomas Towner to prepare a series of nine articles on technique for early publication in "The Musician," of which he is the editor.

PRYOR'S BAND PLAYS AT WILLOW GROVE

Large Audiences Enthusiastically Applaud Performance of Fine Programme.

WILLOW GROVE PARK, PA., June 25.—The concertos given yesterday afternoon and evening by Arthur Pryor and his band were attended by large and delighted audiences which manifested their approval of the rendering of the various numbers by emphatic demonstrations of applause. This was especially gratifying in view of the classical nature of the programmes.

The band is well balanced in all its sections and is capable of producing not only imposing climaxes but charming effects of grace and delicacy, as well. The afternoon programme included such compositions as the prelude to Wagner's "Meistersinger," the ballet music from Rossini's "William Tell," the march from Meyerbeer's "Prophète," scenes from Puccini's "La Bohème" and the overture to Thomas's "Mignon." Mr. Pryor's trombone solo was his "Love's Enchantment," which he rendered with his well-known technical skill and beauty of tone. In the evening, in addition to Liszt's symphonic poem, "Les Preludes," the programme contained works by Mascagni, Rossini, Rubinstein, Costa, Sullivan, Mussi and Pryor.

HAWAIIAN BAND IN SEATTLE.

Series of Concerts by Native Musicians of Pacific Islands.

SEATTLE, June 25.—One of the novelties of the season was the recent appearance here of the Royal Hawaiian Band in a series of concerts. The organization has acquired a certain degree of proficiency under the leadership of Capt. Berger, a German, and catches the popular fancy by its enthusiastic if not always well balanced renderings. The brass section is stronger than the reeds and more reliable for effect.

Lei Lehna, a native soprano, sang several native songs effectively, her voice being well adapted to the simple, plaintive melodies, and another feature of considerable interest was the singing of the Royal Hawaiian Glee Club. The concerts drew large audiences.

ORGANIST A SUICIDE.

Albert L. Barnes Kills Himself in Utica.

UTICA, N. Y., June 21.—Albert L. Barnes, of this city, widely known as an organist and composer and member of the organ building firm of Barnes & Buhl, was found dead in his factory early this morning, a suicide by asphyxiation.

No reason for the suicide can be assigned. The firm of Barnes & Buhl recently installed a \$15,000 organ in St. John's Church, this city, and was considered to be in prosperous circumstances. Mr. Barnes was a native of Springfield, Ill., and was 43 years old. He had lived in Utica thirty years.

SUCCESSFUL COMMENCEMENT.

Gottschalk Lyric School in Chicago Brings Season to a Close.

CHICAGO, June 27.—The annual commencement exercises and concert of the Gottschalk Lyric School were held in Kimball Hall last evening. In the performance of a programme embracing many different styles of composition, the pupils gave convincing evidence of the thoroughness and high standard of the work done at this school.

Of the pianists Mrs. Carrie Grab, the gold medalist of the year, deserves special mention for her effective rendering of Grieg's A minor concerto. Sidney Kellenberger, the gold medalist in the vocal department, displayed good voice and style in an aria by Mauzzvehi, while Claire Benedict and Joseph B. Litkowski acquitted themselves with distinction in a duet from Gounod's "Faust." Mary Freeman also deserves a word of praise for her singing of Logan's "Erinda."

Mr. and Mrs. Henry Dunman closed their studios in Buffalo on June 20 and will spend the summer in England visiting the various members of Mr. Dunman's family. They will not return till the last week of September.

Recent Books on Musical Subjects

Under the title, "Edouard Remenyi: Musician, Litterateur, and Man," Gwendolyn Dunlevy Kelley and George P. Upton have collected a number of biographical articles about this renowned violinist. They do not claim to have compiled a complete biography, but, while refraining from a detailed account of his rambles in remote nooks and corners of the earth, they have aimed at throwing interesting sidelights on the eccentric personality of this uniquely interesting man.

Remenyi, measured by present-day standards, was not in his later years, at any rate, an artist of really high rank, though his striking individuality raised him far above most of his contemporaries. That Liszt recognized in him as a young man, however, a talent of great promise, is proven by the Weimar master's references to him in his essays on "The Gypsies and Their Music in Hungary" and in his private correspondence.

After being a fellow-pupil with Joachim at the Vienna Conservatory, Remenyi served in the revolutionary army of Hungary against Austria under General Görgey, who made him his musical aide-de-camp and accordingly kept him out of active service and set him to playing czardas for the revolutionists. The uprising quelled, Remenyi came to America and gave a concert at Niblo's Garden in 1850. Returning to Europe three years later, he cultivated the acquaintance of Brahms and showed his genuine interest in the young pianist and composer by obtaining introductions for him to King George of Hanover, Liszt and Schumann. A friendship between two natures so utterly different could not last long, but the insinuations that have so often been made regarding Remenyi's motives in his associations with Brahms seem to be absolutely unfounded. The book is published by A. C. McClurg & Co., Chicago.

Charles Scribner's Sons have issued a

LAVIN HEARD IN OLIVET.

Popular Tenor Delights Audience by His Singing in "The Creation."

OLIVET, MICH., June 25.—The production of Haydn's oratorio, "The Creation," by the Conservatory Chorus at the Congregational Church last week, was one of the most noteworthy events in local musical annals. Under the conductorship of Elizabeth Bintliffe, the chorus acquitted itself in a most admirable manner, producing a good volume of tone and effective contrasts of coloring.

Prominent among the soloists was William Lavin, whose fine voice and finished style lent special distinction to the tenor solos. His appreciation of the spirit of the work and the convincing fervor of his renderings made a profound impression. Adah Markland Sheffield, soprano, and Herbert Miller, barytone, were also received with favor.

CUPID, THE VICTOR.

Miss Chipman Foregoes Musical Career for Love.

PORTLAND, ME., June 21.—Florence Ednah Chipman, one of the most talented musicians and one of the best known in Maine and New Hampshire, probably surrendered a brilliant future in the musical world to-day when she became the wife of Henry Murdoch Berwick, a clerk in the office of the Berlin Mills Company at Gorham, N. H. She was a student at the Grand Conservatory of Music at New York, the New England Conservatory of Music in Boston, and has studied under noted teachers.

Lovers since their school days in the little town of Gorham, N. H., their marriage is one of the heart.

Some Mozarts Still Left.

According to the Augsburg "Abendzeitung," one of the best South German newspapers, there are still to be found eight bearers of the name of Mozart in the Augsburg Directory. Among them are some descendants of Mozart's father and uncle.

These Augsburg Mozarts followed the trade of bookbinders, and only a few years ago there lived in the old Bavarian town a master-bookbinder bearing the famous name to which the world of music is endeavoring to do homage in this present year of grace.

second edition of Emily Hill's translation of Moritz Karasowski's "Life of Chopin." The author, being a musician and a Pole himself and acquainted with many of the composer's relatives and friends, was in a position to get a keen insight into the influences that strongly affected his illustrious fellow-countryman, for whom he felt unbounded admiration. Possessed, as well, of a lively imagination and susceptible to the romantic atmosphere supposed to pervade the life of a musical genius, he was somewhat too subjective to give an absolutely reliable narrative of facts. At the same time, he gives bits of information found nowhere else, and the letters of Chopin he reproduces make the book invaluable to those who would really know the Polish master.

"Chopin: As Revealed by Extracts from His Diary," by Count Stanislas Tarnowski, translated from the Polish by Natalie Janotha, the noted pianiste, is by no means a new work, but it appears in English now for the first time, published by the Scribners. It gives occasional interesting glimpses of the workings of the composer's mind, but, on the whole, it cannot be considered an important addition to the Chopin literature. The comprehensive title is scarcely justified by the contents of the book.

George P. Upton's translation of Ludwig Ziemssen's "Johann Sebastian Bach," in A. C. McClurg's & Co.'s "Life Stories for Young People" series, can well be recommended to young readers since, as Mr. Upton truly observes in his introductory comments, the life of the great composer can for many reasons be taken as an example by all young people, whether interested in music or not. The biography is given in the form of a somewhat fanciful narrative, in which the author has drawn liberally upon his imagination. For this reason the reader must not accept the conversational features as authentic, though he will find, on the whole, accurate adherence to biographical facts.

NEW VOCAL SOCIETY HEARD.

Llewellyn B. Cain Madrigal Club Gives First Concert in Portland.

PORTLAND, ME., June 25.—The recently organized Madrigal Vocal Club gave its initial concert in Kotzschmar Hall June 15. The society, which embraces male, mixed and women's choruses, and a male quartette, presented an attractive programme, including selections from Cowen's "Rose Maiden" and Gaul's "Holy City," in a manner that reflected much credit upon Llewellyn B. Cain's skill as a conductor. Good quality of tone, carefully adjusted ensemble, precision of attack and minute attention to details of shading characterized the club's singing throughout the evening.

Frederic A. Kennedy, tenor, sang Del Riego's "Oh, Dry Those Tears" and Burleigh's "Tide" with his customary finish of style. Mr. Cain's basso-barytone was heard to advantage in Gounod's "She Alone Charmeth My Sadness" and Gilbert's "Pirate Song," while Eva Findley gave a pleasing, neatly executed rendering of Del'Acqua's "Villanelle." The audience gave frequent manifestations of warm approval.

Organist Brown Returning.

Henry Eyre Brown, the veteran organist, is coming back to Brooklyn from Harrisburg, Pa., where he has been engaged for a few years as organist in a Methodist church of that city. He is to take charge of the music in the Janes Methodist Episcopal Church in Brooklyn in the fall. Mr. Brown was long organist of the Talmage Tabernacle, and was also organist of Plymouth Church.

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TROUBLE AHEAD FOR MR. CONRIED

**ACTORS' PROTECTIVE UNION WILL
OPPOSE LANDING OF NEW
CHORISTERS.**

**Impresario's Attempts to Engage New Singers in
Europe Arouse Indignation—Commissioner
Watchorn Promises Assistance.**

There seems to be more trouble ahead for Heinrich Conried if, after his return from Europe, he does not abide by the promises he made to Samuel Gompers in the spring, to the effect that he would engage the chorus in its entirety for next season. The Actors' Protective Union, to which the chorus belongs, has sworn war to the knife, goaded on by the information that Mr. Conried is trying to organize a new chorus in Europe.

As each member of the chorus is offered an artist's contract, which is a contract signed in Europe, undertaking to return the artist without expense to himself to the point where he has made the engagement, the singer cannot be subject to the contract labor laws. The Union claims that if Mr. Conried regards his choristers as artists and avails himself of the advantage of this construction of the law, he should pay them salaries more nearly approaching artists' salaries than the beggarly amount he now gives them.

According to his advertisement in a German paper he is offering to engage new chorus singers at the rate of \$20 a week, \$10 during rehearsals, and, in addition to setting aside a guarantee fund to indemnify anyone that might be deported, he has gone so far as to promise to advance them \$40 to prevent their being deported under the \$30 clause. The Union will oppose the landing of new choristers by every legal means in its power, aided by every resource of the American Federation of Labor, of which it is a part. It has received the following letter from Commissioner Watchorn:

"Referring to your favor of the 12th inst., I have to advise you that if information is furnished as to the names of the members of the chorus which Mr. Conried is expected to import, together with the time of arrival and the vessel or line on which they will be passengers, the necessary instructions will be given to have them held for special inquiry, and you will be afforded the opportunity to show cause why they should be prevented from landing. The case will then be disposed of by the Government on its merits.

"ROBERT WATCHORN, Commissioner."

PLAYING IS CRITICISED.

**Gertrude Peppercorn Fails to Please
at London Recital.**

LONDON, June 25.—Exaggeration of tone colors is scarcely possible in playing Liszt's pianoforte music, and so Gertrude Peppercorn played his sonata in B minor in a masterly manner last week; but when these crude contrasts of unrestrained forte and melting pianissimo are applied to the early works of Beethoven the result is almost unbearable, and no amount of technical resource can compensate for the outrage.

So the Rondo in G (op. 51) and the Sonata in E flat (op. 27) were spoiled for us. The beauty of the Scherzo in the last named was quite lost by being played so fast, and the same may be said of the last movement, though in that there is more excuse, especially when the player is so well able to articulate the scale passages with clearness at any pace.

But Miss Peppercorn's most persistent fault is her extremely hard and unmusical forte touch, which was as painful to listen to in Liszt and the other modern pieces she played as in the Beethoven, though we were more inclined to resent it in the latter.

Conried's New Dramatic Soprano A Great Wagnerian Interpreter

The announcement that Heinrich Conried has engaged Thila Plaichinger of the Royal Opera in Berlin to take Madame Nordica's place at the Metropolitan Opera House next season, has awakened considerable interest and speculation among New York opera-goers concerning the new singer, who has not yet been heard on this side of the water.

Frau Plaichinger is one of the foremost dramatic sopranos on the German stage today. After gaining thorough routine experience at the Strassburg Opera House she was engaged for the Berlin Opera, where for the last five years she has been one of the leading lights. She has sung the last three summers at the Wagner Festivals in Munich with great success.

Her voice is one of great power and peculiarly rich and mellow in quality, supplemented by a degree of histrionic ability rarely found on the operatic stage. The dramatic intensity with which she invests the rôle of *Isolde* makes her impersonation of that character one of the most impressive of modern times. Hardly less effective is her singing of *Brünnhilde*, and her *Ortrud* is also a brilliant achievement, both vocally and dramatically. In addition, she sings *Venus* in "Tannhäuser" and *Senta* in "Der Fliegende Holländer." While her repertoire embraces a wide range of rôles by other composers, including *Leonore* in Beethoven's "Fidelio," *Donna Elvira* in Mozart's "Don Juan," and *Santuzza* in "Cavalleria Rusticana," her natural gifts fit her to be pre-eminently an exponent of Wagnerian heroines. Her voice lacks the lightness and grace of execution necessary for the satisfactory rendering of Mozart's music, for instance.

Though not beautiful off the stage, Frau Plaichinger makes a most effective appearance amid operatic environment. Her sympathetic personality establishes a pleasant relationship between her and her audience from the moment of her first entrance. That she is conscious of her unattractiveness in private life is attested by the fact that she invariably refuses to see a manager before he has seen her in costume on the stage. For this reason Mr. Conried was unable to engage her last year. He made many attempts to obtain an interview just previous to her departure for Switzerland



(By courtesy of the N. Y. "World.")
THILA PLAICHINGER.

for her summer vacation, but without success, so, accustomed to more respectful treatment in Europe, he demanded an explanation from her agent.

"But I'm going away," he objected, when Frau Plaichinger's principle was explained to him, "and she is not going to sing again for a month. Won't she see me at all?"

The agent went to consult the singer and reported the next day to Mr. Conried.

"It's no use," said he. "She insists that you must first see her on the stage before she will receive you or discuss business with you."

So Mr. Conried had to wait till this spring to negotiate for her engagement.

Frau Plaichinger, who is only thirty years old, is the wife of Carl Friedrichs, a prominent vocal instructor in Berlin.

OBJECTS TO OPERA IN THE DARK

There is an amusing passage in one of the late Sutherland Edwards's books on the opera, representing the conversation between a novice and an old hand during a performance of an old-fashioned work.

"What is he saying now?" asks the one.

"He is telling her he loves her," whispers the other.

"And what now?" the uninitiated one inquires half an hour later, to be told this time:

"She tells him she loves him."

The same might, it is true, apply to Wagner—"Tristan" say—sometimes, but understanding of the text is vastly more necessary in this case. A mere vague general notion of the story is quite insufficient; indeed, in a sense this is almost a disadvantage at times, since the hearer, knowing the groundwork of the plot, and awaiting its anticipated development, simply falls to wondering when the action is going to move on, and what in the world the characters are all talking about.

"If, on the contrary, the actual text of the dialogue be followed—unfortunately it can seldom be gathered by the unaided ear—it is astonishing how the hearer's interest is increased and his appreciation of it all enhanced. Yet the fact seems seldom realized.

"Oh, I don't want a book; I know the story quite well," is what one constantly hears, with the result in nine cases out of ten that all the finer points, both of the music and of the drama, are lost, while the hearer is bored. I hold, therefore, that the practice of totally eclipsing the auditorium lights is a mistaken one.—Henry Labouchere, in London "Truth."

WILLIAM PIUTTI'S RECITAL.

**San Francisco Ends Successful Series of
Concerts in Los Angeles.**

LOS ANGELES, June 25.—William Piutti, the San Francisco pianist, gave the third of a series of three recitals at Symphony Hall June 20.

His playing of Beethoven's Sonata Pathétique, Schumann's Toccata in C and Romance in F sharp, two polonaises and a group of études by Chopin, and other numbers by Rubinstein, Grieg, Liszt, Schyette, Nevin and Bendel, revealed many qualities of sterling musicianship.

BOSTON MUSIC SCHOOL GRADUATES BIG CLASS

**NEW ENGLAND CONSERVATORY
STUDENTS RECEIVE THEIR
DIPLOMAS.**

**President Charles G. Gardiner Congratulates Class
Upon Its Success and Splendid Work—The
Full Roster.**

BOSTON, June 20.—In Jordan Hall this afternoon the commencement exercises of the New England Conservatory of Music were held, the programme being opened by an organ prelude played by Alberta H. Amstein of Shelburne Falls.

Several of the graduating class contributed piano and organ selections, while Hilda Swartz of Albany, N. Y., sang the aria from "Tannhäuser" "Dich theure Halle" in a finished manner.

President Charles P. Gardiner addressed the class, congratulating it upon its success and splendid work, after which he presented diplomas to the following:

Pianoforte—Soloists' course, Edith W. Bly, Josephine P. Freeman, Mrs. Nyra W. Tartmann, Elizabeth F. Kirkpatrick, Maye E. Lawrence, Annina McCrory, Sarah I. Paef, Ruth E. Tucker, Frank V. Weaver; teachers' course, Iredell I. Baxter, Lillian H. C. Carlson, Annie M. Cook, Abbie G. Day, Clara E. Frost, Claude E. Hackelton, Leslie St. Henry, Geneva O. Hodsdon, Rhea Jenness, Michael J. Lally, Sophya W. F. Lins, Anna L. McLaughlin, Laverne A. Morris, Joseph S. Pollen, Blanche R. Ripley, Florence B. Smith, Jessie Weller, Bessey K. Woodard.

Voice—Soloists' course, Charles H. Amadon, Hilda Swartz; teachers' course, Florence E. Adams, Caroline E. Edmond, Eva March, Lydia B. McCormick.

Organ—Soloists' course, Alberta H. Amstein, Henry F. Look, Florence B. Smith; church-playing course, Harrison D. LeBaron, Wilnot Lemont, Jennie W. McCrillis.

Violin—Soloists' course, Samuel L. Gorodetzky; teachers' course, Helen D. Daggett, Maude Medlar, Ernest McL. Sheldon. Tuning—Albert L. Bruner, Ralph W. Cadwell, Leonard P. Goulding, Charles A. Johnson, Jonas B. Kauffman, Floyd L. Kenyon, George W. B. Kress, Herbert Lawton, Floyd H. Rockwell, Grant A. Spear, Herman W. Wood.

Post-graduate students—Candidate for the diploma of the teachers' course—In pianoforte, Clara F. Mallory (1905); candidates for the diploma of the soloists' course, in pianoforte, Evelyn H. Dolloff (1900), David H. Sequeira (1905); in voice, Grace H. Swain (1905), Virginia M. Sweet (1905); in organ, Clara F. Mallory (1905); candidate for the diploma of the composition course, Ralph A. Lyford; candidates for the diploma of the post-graduate course in organ, Frederic P. Lewis (1905), Horace Whitehouse (1904).

NOTED ARTISTS FOR THOMAS ORCHESTRA

**Chicago Organization Announces Next
Season's Series of
Concerts.**

CHICAGO, June 26.—It is announced that the Thomas Orchestra will give its first concert next season about October 12, which will be followed by a series extending over twenty-eight weeks. The performances will take place, as heretofore, on Friday afternoons and Saturday evenings.

Among the soloists thus far engaged are Mme. Schumann-Heink, Mme. Louise Homer, Aloys Burgstaller and Herbert Witherspoon vocalists, Fannie Bloomfield Zeisler, Moritz Rosenthal, Josef Lhevinne and Olga Samaroff, pianists, Alexander Petschnikoff and Maud Powell, violinists, and Josef Hollmann, cellist.



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HENRI ERN SIGNS FOR CONCERT TOUR

THE NOTED PUPIL OF YSAYE AND
JOACHIM TO TOUR AMERICA
NEXT SEASON.

Remarkable Career of One of the World's Great
Violinists—His Early Struggles and Successes.

DETROIT, June 26.—Henri Ern has signed a contract with Burton Collier, by which the latter will manage his concert tour next season. Mr. Ern, who was a pupil of Joachim and Ysaye, is one of the world's great violinists. He was born in Dresden in 1863. The scion of a noble house, that of Reichel, his grandfather became a gentleman farmer with vast lands in West Prussia, near the Polish frontier. His father, after having been graduated from the Berlin gymnasium, and having studied composition with S. W. Dehn, teacher of the great Rubinstein, became a teacher of his art, and finally married Marie von Ern, one of his pupils.



HENRI ERN

Henri was the youngest of four sons. In his earliest youth he received a stringent musical education. When only six years of age he was given a violin and left thereafter to his own devices, with such effect that, at the age of nine he won the free scholarship at the Dresden Conservatory, where he studied, first with Leopold Brassin, then with Carl Jahn. Young Henri's home was a veritable music-box. All the members of the family played, well, and, one may say, always. There was hardly any individual practice, it was all ensemble work; indeed no thought of a professional career for young Ern was entertained until, at his graduation from school, a friend suggested it.

Henri had been intended for a bank clerk, but when, after a trial, his father saw that he had no ability in that direction, he gave his consent, after having put him through a thorough course of harmony and counterpoint. Ern was sent to Rappoldi, concert master of the Royal Opera and Symphony Orchestra of Dresden, and professor of violin at the Royal Conservatory. The next year, 1882, he entered Joachim's class in the Königliche Hochschule für Musik in Berlin, but was greatly disappointed in Joachim as a teacher. The next year he met Eugene Ysaye in Switzerland, and was so inspired by that artist that at the death of his father, which occurred soon after, and by reason of which he was thrown on his own resources, he went to Paris, earning his living as first violinist in the Lamoureux Orchestra, and taking lessons from Ysaye. Finally he received the position of concert master of the symphony orchestra of La Rochelle, France.

In 1889 he made a little tour through Switzerland and Germany, which, although financially unsatisfactory, was artistically so successful, that he decided to go to London, where he had friends. Here he had difficulty in becoming known to the general public, for his engagements were mostly at private musicales. He played for the present king, Edward, and for the Dukes of Edinburgh and York, his fame steadily increasing. In 1895 he went to New York, playing with the Philadelphia Grand Opera Orchestra, and then in the Metropolitan Opera Orchestra, which he left at the close of the season. Thereafter he devoted himself to giving private lessons, being finally called, in 1900, to be head of the violin department of the Michigan Conservatory of Music in Detroit.

In 1904 he started to teach and give concerts at the School of Music at Ann Arbor, Michigan. There his success has been decided and emphatic.

LEOPOLD WINKLER TO MAKE CONCERT TOUR NEXT SEASON

EMINENT PIANIST AND PUPIL OF RUBINSTEIN TO
FIGURE PROMINENTLY IN FORTHCOMING YEAR
OF MUSIC—HIS WORK IN AMERICA

Among the eminent pianists who will figure prominently in the forthcoming musical season is Leopold Winkler of New York, who has already established for himself a reputation that will make his reappearance welcome throughout the country. It was three years ago that Mr. Winkler made his first tour of the United States. Prior to that time he had been heard only in the larger Eastern cities, in recital and with the important symphony orchestras. He will play the Wissner piano.

Mr. Winkler is essentially an interpreter of Liszt. Brooklyn concert-goers will remember his notable performance of one of this composer's Hungarian fantasies, at the Seidl concert in that city, several years ago. It was generally asserted that his interpretation rivalled that of Paderewski or De Pachmann.

There is in Mr. Winkler's playing a personal element which distinguishes his work from that of the average pianist. The human quality of his expression, set off by an entirely adequate technique, provides him with a command of the pianoforte that qualifies him to give interpretations which are invariably satisfying.

Boston heard Mr. Winkler in a recital three years ago, and the impression he made upon his audience on that occasion fully justified the good things that critics said about him subsequently. According to the representative of the "Globe," "There is in Mr. Winkler's playing—for instance in the Beethoven F minor sonata with which the recital opened—a sense not only of perfection of touch, but of absolute completeness of reading. So many less mature artists convey, readily enough, their own exalted interpretation without the full ability to carry out the details of the picture. Mr. Winkler finishes his view of a composer's thought with consummate care and his is the power of the seer and the horizon of the true poet."

Mr. Winkler was born in Gleiwitz, Silesia, and at the age of ten went to the Vienna Conservatory, where he proved to be an accomplished pupil, winning three gold medals. For eight years he studied in Vienna, subsequently taking up his work with Anton Rubinstein. Fifteen years ago, after having played with success in the larger European cities, Mr. Winkler came to America, making his debut at the concerts of Anton Seidl and Van der Stucken. He will play the Wissner piano.

How Great Music Was Written

"I carry my thoughts about me for a long time, often a very long time, before I write them down; meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. You will ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned, directly, indirectly—I could seize them with my hands; out in the open air; in the woods; while walking; in the silence of the night; early in the morning; incited by moods, which are translated by the poet into words, by me into tones that sound, and roar and storm about me until I have set them down in notes."

So Beethoven is reported to have spoken to Louis Schlösser, a young musician whom he honored with his friendship in 1822-23. A poet in tones is no more likely to sit down at his piano and say to himself, "Behold, I shall compose a fugue!" than a poet in words is likely to sit down at his desk before a piece of blank paper and say to himself, "Behold, I shall write a sonnet!" The muse may take either unawares, perhaps, as Beethoven testifies, when he is off for a stroll in the woods, far from pianos, desks, or paper. It is in the mind of the composer as in the mind of the poet, that creation has its beginning.

No composer worthy the name has any need of actual concrete sound to hear the music he is making. He has an aural imagination, and can think in tones. Massenet, the French opera composer, for instance, when he wants to escape outside interruptions and devote himself to some urgent work, is likely to leave Paris and his grand piano and run over to Brussels, where he takes a quiet room for the time being, and,

alone with his music paper, works out an opera score that has been haunting him.

Some composers even could not well have heard the piano if they had sought to play it. There is the deaf Beethoven, who wrote his last and greatest works, including the ninth symphony and the mass in D, after nature had denied him the power of hearing them as other men hear them. And there is Robert Franz, who carried the art of song to its furthest development, and yet he suffered for many years from a progressive deafness that finally became total.

Praeger says of Wagner's work on "Siegfried": "He did not seek his ideas at the piano. He went to the piano with his idea already composed, and made the piano his sketch-book, wherein he worked and reworked his subject, steadily modeling and remodeling his matter, until it assumed the shape he had in his mind." As a matter of fact, Wagner could not play the piano well enough to play adequate transcriptions of his orchestral scores thereon. Friends of his, accomplished pianists like Liszt, Klindworth, Bülow, and Taussig, played them for him.

Perhaps the most remarkable example of spontaneous musical creation is Schubert's setting of the song, "Hark, Hark, the Lark!" One afternoon he was sitting with some friends in a beer garden in the village of Währing. One of them had with him a volume of Shakespeare, which Schubert began to read to himself. Suddenly he looked up from the book and exclaimed, "Such a lovely melody has come into my head! If I only had some music paper!" One of the men hurriedly ruled some lines on the back of a bill of fare, and there in the noisy little garden Schubert matched the beauty of Shakespeare's words with his music.

SOME VACATION PLANS.

Adele aus der Ohe, the pianiste, is spending the summer at Peekskill, N. Y.

Julian Walker, the basso, is at Asbury Park.

Ruth Lynda Deyo, the pianiste, is at Peterboro, N. H., the guest of Mrs. Edward MacDowell.

Lillian Vernon Watt, the soprano, is at New Bedford, Mass.

Frederick E. Bristol, the vocal instructor, sailed for Europe last week, taking with him a party of students, who will have daily lessons with him and at the same time study rôles with prominent opera coaches. Mr. Bristol's headquarters will be in Coburg, Germany. Dorothy Maria Breed, director of the Philomena Choral Club and of the chorus of the Misses Ely's School for Girls, will act as accompanist for Mr. Bristol's pupils.

WOMEN'S CLUB PLANS NEXT SEASON'S WORK

Columbus Organization Announces Series
of Concerts by Noted
Artists.

COLUMBUS, O., June 26.—The new prospectus issued by the Women's Musical Club last week indicates that the musical activity of this progressive organization will assume larger dimensions next season than ever heretofore. Industrious efforts are being made to enlarge the membership and the officers are determined to arrange such attractive programmes that no true lover of music can afford to miss one of them. Intelligent interest in music is steadily becoming more widespread in this city, a desirable state of affairs to which the Women's Musical Club has contributed materially.

In addition to the programme meetings to be held at frequent intervals throughout the year, at which most of the prominent local musicians will be heard, the club has arranged a series of special concerts by visiting artists, for which Mme. Schumann-Heink, Moritz Rosenthal, Francis MacMillen, Elsa Ruegger, Corinne Rider-Kelsey and Herbert Witherspoon have already been engaged. Special features of the Wagner programme to be given by the members will be the "Flower Maidens' Chorus" from "Parsifal," the "Spinning Song" from "Der Fliegende Holländer" and the chorus sung by the Rhine maidens in "Götterdämmerung."

The officers elected for the ensuing year are: Mrs. Ella May Smith, president; Mrs. Grace Hamilton Morrey, first vice-president; Mrs. Mary Eckhardt Born, second vice-president; Alice Speaks, secretary, and Emma Ebeling, treasurer.

Wisconsin Choral Festival.

MEDFORD, June 23.—The first concert of the eleventh song festival of the North Wisconsin Choral Society took place yesterday and proved to be successful. The associates of the society from Portage, Ashland, Marshfield, Stevens Point, Edgar, Wausau, Merrill, Antigo and other towns were present.

Mrs. Blaauw to Tour World.

Mrs. Marianne Blaauw, the correspondent of MUSICAL AMERICA in Buffalo, will leave that city on August 20, for an eight months' tour around the world. Mrs. Blaauw, who is an exceptionally gifted pianiste, will act as travelling correspondent for MUSICAL AMERICA and will write a series of undoubtedly interesting articles upon the musical conditions of the various cities and countries she will visit.

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TORONTO'S BRILLIANT SEASON REVIEWED

NUMBER AND HIGH STANDARD OF CONCERTS UNPRECEDENTED IN CITY ANNALS.

Mendelssohn Choir's Production of Beethoven's Choral Symphony Most Important Event of the Year—Many Visiting Artists.

TORONTO, June 26.—The musical season that has just closed here was an exceptionally good one, without doubt the most important in the history of the city. The local choruses and musical societies were unusually active, the work done by the Mendelssohn Choir, under the direction of A. S. Vogt, being of especial excellence.

Under Emil Paur's baton and ably assisted by the full strength of the Pittsburgh Orchestra this organization produced Beethoven's Ninth or Choral Symphony with gratifying success. Mr. Paur threw himself heart and soul into the work, and the result was a noteworthy achievement. The occasion was the first on which the famous work had been heard in Toronto, and the chorus sang its parts in a manner which has gained for it a much more than local reputation. The choir also produced Grieg's dramatic cantata, "Olav Trygvason" for the first time, Mendelssohn's "Walpurgis Night," and many smaller compositions. In consequence of its success with the symphony, it will incorporate it in the programmes of its concerts next season in New York.

The National Chorus, under Dr. Albert Ham's direction, sang Sir F. Bridge's cantata, "The Flag of England," in which it had the valuable assistance of the New York Symphony Orchestra. Dr. Torrington's Festival Chorus produced "The Messiah" and "The Redemption," and the Sherlock Oratorio Society gave "Samson." H. M. Fletcher's new chorus, the Schubert Choir, made a highly commendable showing, promising much for future achievements, while his People's Choral Union again demonstrated the good results that can be accomplished with singers of no training.

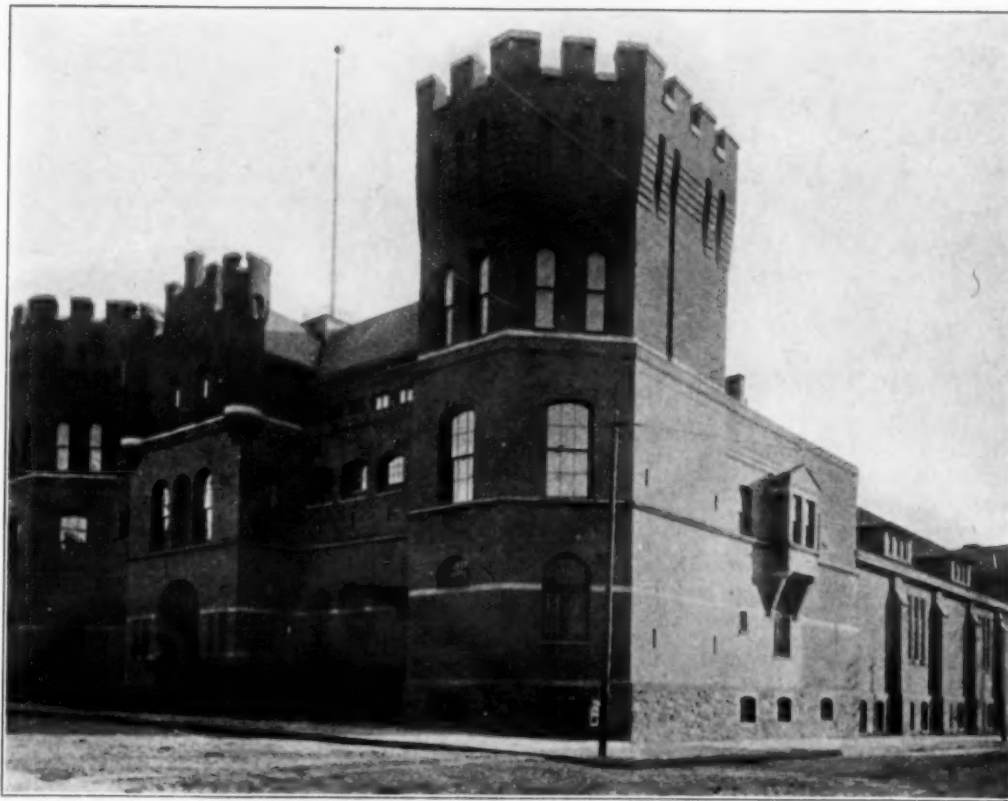
Owing to the appearance of the Pittsburgh Orchestra and the New York Symphony Orchestra in conjunction with the Mendelssohn Chorus respectively, there was an exceptional increase of high-class instrumental music. The Pittsburgh players introduced Bourgaud-Ducoudray's symphonic poem, "The Burial of Ophelia," and the "Liebesseene" from Richard Strauss's opera, "Feuersoth," besides repeating Tchaikowsky's Fifth Symphony from last year. The New York organization played for the first time complete, Mendelssohn's Scotch Symphony, and introduced Rimsky Korsakoff's symphonic suite, "Sheherazade," and Sir Edgar Elgar's Introduction and Adagio for strings. Early in the season we had a visit from the Boston Symphony Orchestra, which played Schumann's Symphony in C major and Tchaikowsky's Italian Caprice.

The Savage company gave a week of grand opera in English, their repertoire including "Walküre," "Tannhäuser," "Lohengrin," "Aida" and "Rigoletto." In the production of comic opera and musical comedy there was a significant decrease. A good amateur performance of "Pinafore," directed by E. W. Schuch, deserves special mention.

The foreign vocalists were Emma Eames, Calvé, Galski, and Nordica. Madame Albani appeared twice, the last occasion being her farewell. The visiting solo violinists were Marteau, Kubelik, Marie Hall and Otie Chew, and Arthur Rubinstein, the young Polish pianiste, was also heard.

TROY SÄNGERFEST PROVES TO BE OF HIGH ARTISTIC ORDER

CENTRAL NEW YORK SÄNGERBUND HOLDS THREE DAYS' FESTIVAL, ATTENDED BY THOUSANDS



THE TROY ARMORY

In Which the Central New York Sangerfest Was Held

Troy, N. Y., June 26.—The great event of the year among German music circles of this section of the Empire State was the three days' Sängerbund, which took place on Monday and Tuesday, concluding on Wednesday with a big parade which signalized "German Day." The celebration was inaugurated on Monday morning and from that time on, Troy was given over entirely to the members of the German singing societies.

The big concert on Monday evening at the State Armory was the largest and most eminently successful musical affair ever given in Troy and was attended by fully 3,000. Twenty-six German singing societies, consisting of every noteworthy male chorus from Newburg to Rochester, assisted by the Troy Vocal Society, and an orchestra of thirty-five pieces, combined in one large chorus of seven hundred and fifty, directed by Bernard Molahn, of Troy, while the soloists were Mme. Ernestine Schumann-Heink and Emil Fischer.

Under the direction of George Doring the orchestra gave the opening number, the "Tannhäuser" overture. After the Wagner number Conductor Molahn gave the signal for the Sängerbund to stand, and as the great volume of sound burst forth in the first selection, "Im Deutschen Geist und Herzen sind wir eins," the effect upon the audience was wonderful. "Im Feld des Morgens früh," by Burkhardt, and "Jetzt gehen wir zum Thor hinaus," arranged by Angerer, were given without the orchestra. In the first the attacks were given with precision and the execution was perfect. The second number was delightful. "Sturmbeschwörung" is one of the best compositions written for a male

chorus, and Conductor Molahn brought from his chorus music that demonstrated the characteristics and temperament of the "Fatherland." The concluding number of the Sängerbund was "Die drei Gesellen," Podbertsky, in which the orchestra accompanied the chorus.

The two local societies, the Vereinigte Sänger von Troy and the Troy Vocal Society, with Mme. Schumann-Heink in the solo parts, combined in singing "Weihe des Liedes" and "In diesen heiligen Hallen," in which they demonstrated the capabilities of two of the foremost musical organizations in Troy. Mr. Molahn was the conductor. The Troy Vocal Society, C. A. Stein, conducting, was heard in three numbers, "Creation Hymn," "Twilight" and "Waken Lords and Ladies Gay."

Mme. Schumann-Heink, who is a great favorite in this city, where she has been heard many times, was never in better voice, and the great German contralto entered with her whole soul into the spirit of the occasion, scoring a triumph in her four numbers. Her first number, the "Hellstrahlender Tag," by Max Bruch, which, was her heaviest task. Her three other offerings charmingly given were "Der Wanderer," Schubert; "Frühlingsfahrt," Schumann, and "Heimweh," Hugo Wolf.

Emil Fischer, who is thoroughly artistic and interprets anything he undertakes in a manner that made him famous as a basso years ago, has lost some of his virility. Accompanied by the orchestra he gave as his first offering Mozart, an aria from "Die Zauberflöte" and "Die Grenadiere"; "Die Uhr" and "Trinklied" from "Die lustigen Weiber." In the latter he was at his best.

A banquet for the German societies and their friends followed the concert. It took place in the great hall of the Armory.

OHIO MUSIC TEACHERS MEET IN CINCINNATI

STATE ASSOCIATION HOLDS THREE DAYS' SESSION OF MUCH INTEREST.

Ably Written Papers and Programmes of Excellence Presented by Leading Pedagogues—Round Table Discussions.

CINCINNATI, June 23.—The convention of the Ohio Music Teachers' Association held here during the last three days was most successful in every way. It was a representative assemblage of musicians, teachers being present from Cleveland, Toledo, Oberlin, Dayton, Delaware, Akron, Lima and a number of other cities, and a spirit of enthusiasm and general love of art pervading the atmosphere of the various meetings.

After the address of welcome made by A. J. Gantvoort and President Phillip Wertner's reply, in which the speaker referred earnestly to the necessity for a better feeling among teachers, the secretary's report was read and committees were appointed. This was followed by an organ recital by Mrs. Lillian Arkell Rixford, assisted by Estelle Krippner. In the afternoon an able address on "American Music" by Prof. Van Cleve was followed by a piano recital of much interest by Emma Beiser. Mrs. Adolph Hahn contributed violin solos, and Mr. and Mrs. Amos W. Sharp, Columbus, sang arias by Leon Cavallo and Verdi with much refinement of style. In the evening the brunt of the programme was borne by Hans Richard.

The Thursday morning session opened with round-table discussions on theory, public school music, piano and voice. The subjects were handled in a skillful and interesting manner, many points of benefit to the members of the profession being brought out. In piano numbers by Tchaikowsky, Liszt and others Mabel Orebaugh showed a high degree of technical development and keen artistic insight. Charlotte Callahan, the popular contralto, sang, and Charles Clemens, the Cleveland organist, rendered a programme of comprehensive range with finish of execution and authority of interpretation. In the afternoon Mary Venable read a paper on "Musical Shortland." Ida Lichtenstader made an excellent impression by her playing of numbers by Brahms, Chopin and Liszt, and Mrs. Dell Kendall Werthner sang arias by Saint-Saëns and Mozart.

On Friday morning, there were more round-table discussions, a business meeting, the election of officers and an organ recital by Mr. McDowell of Columbus, at which Mrs. Carolyn Haynes and Wesley Hubbell assisted.

COMIC OPERA AT FORT LEE.

Pupils of Mme. Ogden Crane Distinguish Themselves in "A Virginian Romance."

FORT LEE, N. J., June 26.—The Ogden Crane Opera Company gave a performance of "A Virginian Romance," a comic opera by H. L. Clements and Edith S. Tillotson, at the theatre here last evening. Under the direction of Mme. Ogden Crane and James C. Bradford the production was an artistic success and well merited the liberal applause it was accorded.

The principal rôles were impersonated by Edna Holton, May Brandstone, Lillian Vetter, Wm. Rhodes Brandon, Robert Peters, Alfred Harry and Raymond Gould Crane in a manner that reflected the utmost credit upon all concerned.

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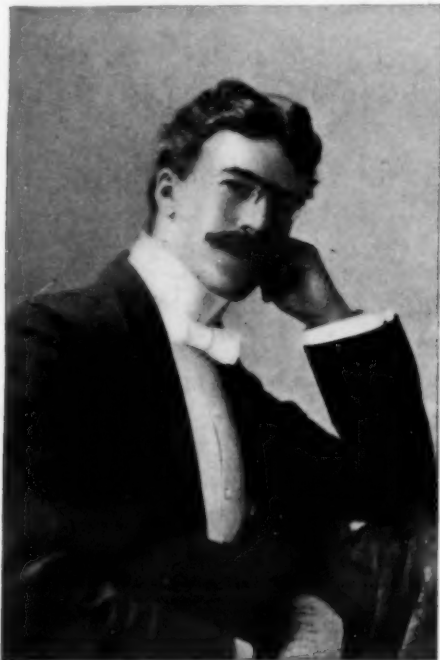
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by Frank Treat Southwick.

MERIDEN, CONN., June 23.—The chief interest of Meriden music lovers in the week's festivities, centered in the Centennial Concert given Wednesday evening. G. Frank Goodale had entire charge of the programme. Invitations were sent to singers whose homes had been in Meriden, as well as those resident. There came so cordial a response that the chorus was prac-



FRANK TREAT SOUTHWICK.

tically a chorus of soloists; in number, about two hundred voices. An orchestra of twenty local men, Frank Treat Southwick at the organ, and Clara Minerva Scranton at the piano, completed the body of earnest musicians.

A spirited rendering of Mendelssohn's "War March of the Priests," followed by Beethoven's "Hallelujah Chorus," stirred the audience to an enthusiasm which increased steadily during the evening. In "Stars of the Summer Night," by G. F. Goodale, the chorus paid tribute to the composer by a fine elasticity in the subtlest shading of this bit of harmony, while the audience repeatedly recalled the director, of whose work they felt proud. The song is written for male chorus, unaccompanied. The bass solo, obligato, was acceptably rendered by Lewis Robotham.

"What from Vengeance," chorus and sextette, Donizetti; and Eaton Fanning's

"When Spring Comes Laughing," (unaccompanied) were received with favor. The "modern programme" ended with an anthem written for the centennial by Frank Treat Southwick. For the first time an ensemble work by Mr. Southwick was heard in this city. The chorus sang with enthusiasm the chorus "The Lord Himself Is The Portion of Mine Inheritance." The incidental solos and the quartette "In His Presence Is the Fullness of Joy" were sung by Myra Marshall, soprano; Susie Spencer, contralto; Albert H. Hunt, tenor, and Harry Smith, basso.

"Auld Lang Syne," sung by audience and chorus opened the second part of the programme. Among other old songs, none perhaps gave more pleasure than "The Old Folks at Home." Mrs. A. M. Brooks sang the solos. The end of this interesting programme was a song, the words of which were written by the Mayor, "Meriden, My Meriden," and set to the tune of "Maryland, My Maryland."

VICTORIA MUSICAL SOCIETY PROSPERS

Reports at First Annual Meeting Show
Flourishing Condition—Past Sea-
son's Work Encouraging.

VICTORIA, B. C., June 25.—Encouraging reports were read at the first annual meeting of the Victoria Musical Society, held recently in the City Hall. The Mayor, honorary vice-president of the society, and nearly all the members attended. According to the report of George Phillips, the secretary-treasurer, Victoria's season of music has eclipsed all its predecessors in point of public patronage and artistic offerings. Special mention was made of the success which attended the Watkins Mills, Gerardy and Albani concerts.

The report further suggests advantages which might result from a consolidation of the various musical societies in the city. It was stated that the organization had been left with a balance of \$343.40 in the treasury.

The following members were elected to the committee for the ensuing year:

To represent associate members: F. Pemberton, C. W. Rhodes, D. M. Rogers, W. H. Langley, A. C. Flumerfelt, A. T. Monteith, E. R. Ricketts, Dr. R. Nash.

To represent active members: Mrs. R. H. Pooley, Miss Saunders, J. G. Brown, W. D. Kinnaid, J. S. Floyd, W. Bain, H. Kent and G. Phillips.

Gideon Hicks was unanimously elected conductor and Miss Miles and Mr. Parsons accompanists.

Conservatory Pupils' Concert.

A concert by the pupils of the New York German Conservatory of Music was given June 20 at Mendelssohn Hall, New York City. Those who took part were Lulu Bodani, Blanche Outwater, Adelaide Weber, Louise Eckart, Henrietta Kohler, Charlotte Moore, Inez Turner, Adele Wimmer, Rose A. Held, Emelie Decker, Josephine Huber, Gertrude L. Sulzbach, Anna C. Ebenick, Mary B. Mann, Esther Woolsey, Lillian Weinstein, and Irvin F. Randolph, who received the gold medal.

BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week are:

Albert Loeschhorn, born in Berlin June 27, 1819. A pupil of L. Berger, Rallitschgy, Grell and A. W. Bach at the Royal Institute for Church Music, and is a pianist and teacher of deservedly high reputation. He has published as well many compositions, principally piano studies.

Gustave Charpentier, born at Dreame, Lorraine, June 25, 1860. He is a graduate of the Paris Conservatoire and studied the violin with Massart, harmony with Pressard, and composition with Massenet, taking the Grand Prix de Rome in 1887. He has written orchestral works and songs.

Siegfried Wagner, son of Richard Wagner, born at Triebtschen, June, 1869. Intended for an architect, he afterward studied music under Kniese and Humperdinck. Since 1893 he has traveled through Germany, Austria, Italy and England as concert conductor, with considerable suc-

cess. He conducts without score and left-handed.

Clotilde Kleiberg, the distinguished pianiste, born June 27, 1866, at Paris. After having studied at the Paris Conservatoire with Mmes. Retz and Massart, she made a sensational debut at the age of twelve, and has since toured Denmark, Russia, Austria, Holland and England with uniform success. In 1894 she was elected "Officier de l'Académie."

Joseph Joachim, the famous violinist, born at Kittsee, near Pressburg, Austria. He began the study of the violin at the age of five, his first master being Szerzoczinski, leader of the Pesth Opera, and made his first public appearance at the age of seven. He has filled many positions in the musical world, has received degrees from various universities, and is a knight of numerous orders. His style of playing is remarkable for its masterful repose, dignity, breadth and flawless finish. His compositions are of a sombre and passionate nature.

Mozart's Last Illness Finally Diagnosed

PARIS, June 25.—Dr. J. Barraud of Bordeaux has been interesting himself in the symptoms of Mozart's last illness and is convinced that it was not a case of cerebral meningitis, as most authors have claimed, but Bright's disease instead.

He takes up first the question of heredity. The composer's ancestors were all normally healthy and his father was especially so; only his mother was sickly. Mozart himself as a boy of six was small and delicate but well formed. He was so extremely nervous that when he heard a trumpet he would almost faint. At that age he had an attack of scarlet fever, and three years later he fell a victim to typhoid in Lille, suffering a relapse in Amsterdam. While recovering therefrom he composed six symphonies, six sonatas and many small things, thus overtaxing his strength. A dangerous attack of smallpox followed in October and for nine days the boy was almost blind. Then in 1781 he was severely ill with influenza.

Dr. Barraud has made an especially thorough study of Mozart's condition during the period preceding his marriage. He was at that time thin and small, with a sallow

complexion; the head was unusually developed, the nose enormous, and the eyes were large and sunken, while his glance was very unsteady. The man was already in weak condition; he was overworked, and to this cause of his physical decay must be added another—lack of the necessities of life.

Though the great success of "Die Zauberflöte" seemed to mark the turning-point in his fortunes it came too late. The unfortunate composer had suffered so much that the most trivial circumstance would upset his mental equilibrium. During the last months of his life he was constantly a victim of hallucinations, while his hands and feet were terribly swollen and he was pathetically thin and haggard. A few hours before the end his doctor visited him for the last time. He used cold water applications for his head, which only rendered his condition worse, and at one o'clock in the morning he died. Dr. Barraud sums up his conclusions in these words: Overwork, constant fatigue and want. At the early age of thirty-five the great master was a physical wreck; his strength was entirely gone, so that he had no energy with which to combat the illness to which he succumbed.

MISS YAW SCORES IN LOS ANGELES

Soprano Delights Large Audience at
Second Concert in Her
Home City.

LOS ANGELES, CAL., June 25.—At her second concert in Simpson Auditorium, Ellen Beach Yaw presented an attractive programme, her numbers including the "Air des Clochettes" from Delibes's "Lakme," the "Air du Rossignol" from Massé's "Les noces de Jeannette," Auber's "Laughing Song" and songs by Brahms, Alabieff, Saint-Saëns, Widor and Reinecke.

The Delibes and Massé arias made great demands upon her technical powers, but she rendered them with remarkable ease of execution and accuracy of intonation, while the Auber "Laughing Song" was given with much archness and piquancy. The audience was appreciative and liberal with applause.

The assisting artists were Ina Goodwin, pianiste, and Señor Ruiz, the San Francisco violinist.

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The Editorial "We."

Mendelssohn's widow once took an old family servant with her to hear the production of his "Midsummer Night's Dream" overture. Carried away by the enthusiasm of the audience, the old woman rose and proudly exclaimed: "Das haben wir geschrieben" (we wrote that), and then subsided, conscious of a duty well done.

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FINE PROGRAMME FOR TEACHERS' CONVENTION

INDIANA STATE MUSIC PEDAGOGUES'
ASSOCIATION MEETS
THIS WEEK.

Frankfort Musicals Makes Extensive Preparations
—Noted Artists Engaged, Including Julie Rive-
King and Theodore Van York.

FRANKFORT, IND., June 25.—Everything is in readiness for the annual convention of the Indiana State Music Teachers' Association to be held here this week. The members of the Frankfort Musicals have spared neither pains nor expense in arranging a programme that cannot fail to be of the utmost enjoyment and benefit to all who attend.

The local organization was formed four years ago by Mrs. Charles B. Foster, who was elected president, and has since then retained that position. Beginning with seventeen members the society has steadily grown until it now has 300. Nearly every woman in the city who has any musical ability or is a lover of music is a member. It is the second largest society in the State and is one of the most active.

Between 300 and 400 delegates are expected to attend the meetings, which will be held at the Blinn Theatre. The programme is as follows:

TUESDAY, June 26.

2:00 p.m.—Business meeting.
8:00 p.m.—Reception concert presented to the convention by the members of the Frankfort Musicals. Louis Elbel, pianist, assisted by Pietro Gheradi, tenor.

WEDNESDAY, June 27.

9:00 a.m.—Business meeting.
10:30 a.m.—Recital by Mrs. Morrey, pianiste, of Columbus, O., and Catharine Bauer, violiniste, of Indianapolis.
2:00 p.m.—Recital by members of ladies' clubs.
8:00 p.m.—Concert by Mrs. Hildegard Hogman-Huss, soprano, and Henry Holden Huss, pianist, of New York city.

THURSDAY, June 28.

9:00 a.m.—Business meeting.
10:00 a.m.—Round tables.
Piano.
Voice.
Public School Music.
11:00 a.m.—Organ recital by Clarence Dickinson of Chicago.
2:00 p.m.—Recital by Leon Marx, violinist, of Chicago; Sybil Sammis, soprano, Chicago, and Hans Van Schiller, pianist, of Chicago.
4:00 p.m.—Lecture recital (illustrated), by Glenn Dillard Gunn of Chicago, assisted by John Miller, tenor, of Chicago.
8:00 p.m.—Concert by Julie Rive-King, of Milwaukee, pianiste, and Herrick Von Norden, tenor, of New York city.

FRIDAY, June 29.

9:00 a.m.—Business meeting.
11:00 a.m.—Lecture.
3:00 p.m.—Recital by Theodore Van York, tenor New York city and Mary Angell, pianiste, of Chicago.
8:00 p.m.—Concert by the Steindel Trio of Chicago Mr. and Mrs. Bruno Steindel and Franz Itte, as assisted by Marion Green, basso cantante, of Chicago.

"THE ROSE MAIDEN" WELL SUNG.

New Brunswick Societies Close Season
With Successful Concert.

NEW BRUNSWICK, N. J., June 25.—The united choral and orchestral societies of New Brunswick brought their third season to a close June 15 with a creditable performance of Cowen's cantata, "The Rose Maiden." The chorus sang with spirit and good volume of tone, and the orchestra gave a satisfactory account of itself. The production was characterized by a smoothness that was, to a certain extent, lacking in the previous concerts.

The soloists were Shanna Cumming, soprano, whose voice is one of rare sweetness; Mrs. Adele L. Baldwin, contralto; J. Barnes Wells, tenor, and L. Wells Clary, barytone. Charles H. Hart conducted in an able manner.



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An Interview with Hammerstein

"So, you want to interview me?" asked Oscar Hammerstein when we met in the lobby of the Victoria Theatre the other night. Mr. Hammerstein looked ten years younger than the night when he gave a dinner to the newspaper men of New York in the Olympia, which is now the New York Theatre building. It was in the late nineties, and the redoubtable Oscar had greeted us with: "Boys, this dinner has cost me a million and a quarter dollars." A couple of years later a life insurance company foreclosed a mortgage on the theatre, and Mr. Hammerstein was left penniless. "I had hard work to pay \$30 a month rent for my flat up in Harlem," he said, for Hammerstein is nothing if not frank. In less than eighteen months, he had built the Victoria, and the Belasco theatres, had Fields' theatre under way, and had projected what is now to be known as the Manhattan Opera House.

"So you want to interview me?" he asked once again. "If you can stand it, I can." And with that, Mr. Hammerstein tilted back in his chair, placed the historic silk hat—the duplicate of which is not to be found this side of the Paris boulevards—on the back of his head and began:

"What do you think of the operatic situation for the coming season?" he asked.

"Very promising so far as the public is concerned," I replied, and then I added, "What are your intentions in—"

"Do you think that the public will demand that I produce Wagner on a more extensive scale than a few performances of 'Lohengrin'?" asked Mr. Hammerstein.

"Yes and no," I replied, for long experience in interviewing has made me a diplomat. "Do you think—"

"What seems to be the popular trend in opera—does the public prefer old favorites to novelties?" interrupted Mr. Hammerstein.

"Novelties by all means," I replied. "Have you any in reserve save those already an—"

"Is it true that Emmy Destinn will not go to the Metropolitan Opera House after all?"

"So I am officially informed," I replied. "Why don't you try to get her?" I suggested.

"Do you think that the public will stand for first-class opera? I mean real first-class opera at popular prices?" asked the new impresario.

"They would be delighted, I am sure," I answered, and then I made a determined effort to have him answer a question. "Do you intend to give opera at popular prices?"

"Would you call \$5 a seat in the orchestra stalls and a good seat in balcony at \$1.50, popular prices?" he asked in answer to my question. I was getting desperate. Ten minutes had passed and not an answer had Mr. Hammerstein given me.

"Look here," I exclaimed, "Are you interviewing me or am I interviewing you? Can you answer that question?"

"Which do you think?" asked Mr. Hammerstein, and to soften the blow he offered

me a huge black cigar of a breed known only to himself. Its aroma soon put me on goods terms with myself again, but I gave up questioning and permitted the most remarkable theatrical manager in this country to talk as he pleased.

"The Manhattan Opera House," he said, "is my eighth theatre. I might as well admit at once that I will run it for my own pleasure and amusement. My friends have fears for my sanity; my enemies are fully convinced that I am stark mad,—simply because I have the firm belief that I can give New York better opera than that man Conried. You see it is my own money, and I will do what I please with it. I have built more theatres than any one man in the world, and have probably sunk more money than any two men, and yet to-day I own the Manhattan Opera House, the Victoria Theatre, the Belasco Theatre and Fields' Theatre, absolutely without a cent of indebtedness, and have enough money left to buy a cigar now and then. When I failed in business the last time, I had trouble to meet my personal expenses, so I invented another cigar-making machine and I can afford to lose a few hundred thousand dollars a year in my operatic venture, so long as the patent on the machine holds good."

"Does not your present experience remind you of your old Manhattan Opera House?"

"Yes," said Mr. Hammerstein, "I started that as a home of opera, and when that failed at popular prices, I tried the drama at popular prices with Mrs. Bernard Beere, and subsequently made it a popular music hall along the lines of those in London. I might sum up my connection with this house by saying that I began with Meyerbeer, continued with Bernard Beere, and ended with lager beer. Oh, it was a joyful time; but I expect to have more trouble with the collection of artists I am bringing over, than all those I have handled before. It would have delighted you to have seen the delicious time I had battling against the obstacles that man Conried put in my way when I started to engage my artists during my recent European trip. Word had gone before that I had failed innumerable times, and when I applied to the various musical agencies on the other side I received the cold shoulder, until finally I appealed to Mme. Melba. 'I want to engage Bonci,' I said to her. 'Come again to-morrow, Mr. Hammerstein,' she said, 'and I will give you a definite answer.' When I returned to her hotel the next day, I was delighted to find that not only had Bonci agreed to sing at the Manhattan Opera House, but also that all the great musical agencies had been opened to me by the word of Nellie Melba. Then Lilli Lehmann came to my rescue as well and the two ladies were invaluable in their help."

While Mr. Hammerstein was thus talking, he was signing papers, giving orders, directing his assistants, and doing a dozen different things at once, and after I had drawn from him the statement that he had a tremendous sensation up his sleeve so far as the coming operatic season was concerned, we parted in sorrow, while the band within the Victoria Theatre struck up, "Everybody Works But Father." E. M.

CUPID'S PRANKS IN CHOIR.

Five Members Married and Three More to Follow.

WOODBURY, N. J., June 26.—Cupid has been at work in the choir of the First Baptist Church, five members of which have been married this month and three more are to go in a short time.

Lizzie Stevens, alto, and Thomas Younison, basso, were married yesterday by the pastor, Rev. George W. Wendell.

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NEW YORK, SATURDAY, JUNE 30, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

In Atlanta there is published a monthly musical paper, "The Symphony," edited by Kurt Mueller. In the June issue is an attack upon Edward MacDowell, so uncalled for, so cowardly and so stupendously assinine, that it is really a pity that the writer conceals himself behind the *nom de plume* "Rupert von Hentzau." It is inexplicable that any man capable of producing a tolerably intelligent periodical should so far permit his sense of decency to be distorted as to allow such an article to appear in his paper. The entire thing is absolutely inexcusable, not only because of what Edward MacDowell has done for American music, but because of the very fact that mental illness prevents him from replying to the anonymous attack.

A PRAISEWORTHY OFFER.

Strawbridge and Clothier, who own one of the largest and most progressive department stores in Philadelphia, if not in this country, offer a prize of \$500 for the best cantata by an American composer, for the use of the chorus made up from the employees of their establishment. Many, if not most dry goods merchants, are in the business for the money there is in it, and music, art and literature usually play a very small part, if any, in the programme of their lives. Therefore, it is doubly pleasant to note the exception to the rule.

Strawbridge and Clothier have set a good example, for not only have they organized their many employees into an exceptionally fine chorus, but they are now seeking to encourage the American composer by offering a substantial monetary reward for his work. The conditions surrounding this offer are simple and straightforward. The cantata is to occupy ninety minutes at least, and must be written by an American citizen upon an American patriotic topic. The judges, who are to be three in number, will render their decision as soon after December 1, when the competition closes, as is compatible with fair judgment.

It is to be hoped that the American composer will now put his best foot forward and

will show what he can do. There has been much said about the inability of the American musician to get a proper and fair hearing—now is his opportunity, to use a colloquialism, "to make good."

A MUSICAL DYSPEPTIC.

In a recent issue of the New York "Independent" is an article entitled "New York—the Sham Musical City?" It is written by E. I. Prime-Stevenson, who was for many years the music editor of the "Independent" and also the organizer and conductor of the music department of "Harper's Weekly."

The writer begins by declaring that "the first thing that makes a city really a city of superior music, is attendance of good orchestral and vocal concerts." He then states that "all effort to establish such a thing have failed time and again. There is not one really first-class concert orchestra in New York." At this point, the reader will naturally make a mental survey of the field, and light upon the name of the Philharmonic Orchestra. In this regard, the pessimistic writer says: "The New York Philharmonic Society, though occasionally its work is somewhat galvanized into life and decent precision, when some foreign star conductor is brought over to stir it up, is a mixture of good, but badly trained new material, along with a mass of quite superannuated second-class players. Its toneless and crude aggregate is quite unworthy enough to be compared with any of twenty-five, forty, fifty European symphonic bodies."

In his onslaught on choral music, he declares that "no one New York choral society compares in size, balance and quality of work, in activity and permanency, with a vast number of singing organizations in countless second-class and smaller musical societies of Europe." He excepts the Musical Art Society of New York City, and concludes this portion of his article with the declaration that New York does not care for good choral music. Further on, he turns his vitriolic pen to the Metropolitan Opera House, and after justly criticizing its barn-like interior, and bad acoustics, says that "the stars include a large group of singers supposed to be the finest in Europe. As a fact, their equals and superiors are to be pointed out all about Europe, heard right and left; and as to many instances, may be reckoned as much surpassed."

There is some truth in what the writer says in this regard, and it is proven by the fact that Hammerstein's new opera company will contain singers fully as good as those we have heard repeatedly at the Metropolitan Opera House. Concerning the repertoire at the Metropolitan, Prime-Stevenson again tells the truth when he says that it is "stale and utterly unprogressive." The orchestra he terms "third-class" and of "hack" quality.

Having paid his compliments to music and musicians generally, Mr. Prime-Stevenson turns his attention to the music critics of New York. After suggesting that a few of them may be bought, either with ready cash or with cigars, perhaps by mere request, he classes them, one and all, as incompetent—except himself, of course.

The easiest thing on earth is to criticize others, and Mr. Prime-Stevenson has doubtless fallen into the temptation without the slightest struggle to be fair and honest. He has deliberately distorted facts, has jumped to erroneous conclusions, and has made statements which are incorrect, to say the least.

New York is not a musical city in one sense of the word. The spirit of materialism and commercialism, due to the fierce struggle for life in this country, is too rampant to permit of the semi-exalted state necessary to produce a musical atmosphere such as prevails in many German cities. That New York appreciates good music when it can get it at moderate prices or for nothing, is shown by the tremendous attendance at the Wagnerian concert given

in Central Park last Sunday. Twenty thousand men, women and children stood for two hours in the burning sun while Nahan Franko's orchestra played excerpts from various Wagnerian operas. Does this look like sham?

Next winter we will have two operas, the greatest stars in the musical firmament playing piano, violin, 'cello, and singing for us. We will have Safonoff, Paur, Muck, Scheel and Damrosch conducting our concerts. We will get the best there is in music—is all this a sham?

Mr. Prime-Stevenson is suffering from a complaint common to many music critics—musical dyspepsia—brought about by gorging oneself with too great a mass of tonal effects, rhythm, cacophony, and other musical edibles.

MUSICAL NOMENCLATURE.

It was Robert Schumann in his "Music and Musicians" who said: "Your declaration that you admire the Pastoral and Heroic symphonies, because Beethoven has so designated them and thus set limits to our imagination, seem to me to be founded on just feeling. But, if you ask me why, I scarcely know how to answer." In these few words, Schumann voices the query as to why an instrumental piece should be named at all—save perhaps to distinguish it amongst its fellows—and being so named, whether any name is ever appropriate. The advisability of limiting the imagination of the hearer of a symphony, or for that matter any other instrumental composition, by tagging it with a name is doubtful. Suppose that Mahler had named his Fifth Symphony "The Funeral of a Pessimist," would it have sounded any different than if he had called it the "Heroic Symphony"—would it have conveyed any more meaning to the hearer? There would have been no advantage in giving it a name, rather a disadvantage.

The moment you apply a name to something whether it be a musical composition, or a play, or a book, that name must be sufficiently comprehensive to denote the contents of the book, the central theme of the play, or the imaginative basis of a musical composition. Few such names are wisely chosen, for what great musician is ever wise, save in the pursuit of the talent with which nature has endowed and study perfected him?

Of course it is necessary to designate a composition by some sort of distinct cognomen. When we have a piece descriptive of childhood life, like Cui's, it is easy enough to find an appropriate title, but what name could be given to a symphony, pure and simple, which would not circumscribe the auditor's mental vision of what the composer tried to convey.

Would it not be better if all symphonies could be numbered as are most of Beethoven's or Mahler's? When you hear of Beethoven's Ninth Symphony, you know at once what is meant; we also know the "Eroica," because we happen to be familiar with this theme and name, because of constant repetitions in our concerts; but if some stranger were to happen along who had never heard this composition, and did not know its name, would it not have been better to have made it a number?

CHOPIN'S GRAVE.

To the Editor of MUSICAL AMERICA:

The other day I received a communication from Mlle. Fanny Guimaraes, the young Brazilian pianiste telling me that she had just been visiting the grave of the illustrious Chopin in Père Lachaise Cemetery, Paris, and found it "in a most miserable condition." What a disgrace! Chopin was, perhaps, the greatest piano composer who ever lived, and possibly ever will live, yet his tomb is not even kept in decent order! The Parisians, who are generally considered to be people of more than usually refined taste and artistic temperament, ought to feel proud and honored that two such famous composers as Frederic Chopin and Stephen Heller lie buried in their midst, and it is to be fervently hoped that both graves will at once be worthily restored, and henceforth properly cared for.

ALGERNON ASHTON.

London, June 10, 1906.

PERSONALITIES.



CORINNE WELSH

Welsh.—Corinne Welsh, the contralto, is spending the summer in Europe, where she is continuing her studies with Mrs. Carl Alves, the well-known vocal teacher of Leipsic, and formerly of New York. Miss Welsh has already many engagements for next season.

Grienauer.—Mr. and Mrs. Karl Grienauer have gone to their camp in the Adirondack Mountains, where they will spend the summer.

Tucker.—H. G. Tucker, the noted Boston pianist, will sail for Europe on the *Arabic*, July 5, returning the middle of August.

Bouton.—Isabelle Bouton has been re-engaged for the Worcester, Mass., festival and will sing the mezzo-soprano part in Verdi's "Requiem."

Schenck.—Elliott Schenck, who, for the last three seasons has been conductor for the Savage English grand opera company, has made no definite plans for next season.

Schumann-Heink.—Mme. Schumann-Heink, the noted contralto, has moved from Ludlow-on-the-Hudson to Singac, N. J., where she is located on her beautiful ninety-acre farm.

Sauret.—Emile Sauret, formerly of the Chicago College of Music, has established himself as teacher in Geneva, Switzerland. He will give a series of violin recitals in Berlin next winter.

Klein.—Herman Klein, the noted vocal teacher, and a brother of Charles Klein, the dramatist, will deliver a series of lectures at the great summer schools at Chautauqua this season.

Brinkerhoff.—Mme. Clara Brinkerhoff, the famous singer and teacher, is located at the Hotel Gerard, West Forty-fourth street, New York, where she will be pleased to receive her friends.

De Rialp.—Frank Ch. de Rialp, the vocal teacher, has opened his summer school at Sawkill, Pike County, Pa., 3,000 feet above the sea. The estate contains 2,000 acres and is beautifully wooded.

Von Klenner.—Elsa Von Klenner, the noted vocal teacher, has been making a tour of London and the Continent. She will arrive in this city to-morrow, July 1, to attend the summer sessions of vocal teachers to be held the following day at Point Chautauqua.

Middeske.—Madame Joseph Middeske, the singing teacher, who had a busy season will go to her summer residence in Pine Hill (Catskill Mountains) next week to stay there until August. She also intends to make a trip to Thousand Islands, after which she will return to New York City.

Clench.—Nora Clench, the well-known Canadian violiniste, has attained a high place in the musical circles of London, where her ability has received due recognition. Her string quartette has given several series of chamber music concerts, producing many neglected compositions of merit.

Rider-Kelsey.—Corinne Rider-Kelsey will be the leading soprano of the Maine musical festivals in October. Besides these most important engagements, Henry Wolfsohn, her manager, has already booked her for twenty-two concerts, including song recitals and orchestral concerts, in addition to oratorio performances.

Rosenthal.—When Moriz Rosenthal returns to America next season under Henry Wolfsohn's direction, his offerings will be found suited to the most varied musical tastes. Classicism will be found contrasted with romanticism—the old music with the new. Bach, Mozart and Beethoven will be set on the one side with Chopin, Schumann, Liszt and the more modern Grieg, Tchaikowsky, Rubinstein, Dvorak, etc., on the other.

THOUSANDS ATTEND WAGNER CONCERT

GREAT POPULAR OUTPOURING TO
HEAR CLASSICAL MUSIC IN
CENTRAL PARK.

Audience Composed of Persons in all Walks of
Life, Enjoys Afternoon's Performance—Nahan
Franko, the Conductor.

That Wagner numbers among his devoted followers Americans in every walk of life was demonstrated in the Mall in Central Park, New York city, on Sunday, June 24, for never was there so great and enthusiastic an audience as that which filled to overflowing every available space in the vicinity of the Metropolitan Band, which, under the directorship of Nahan Franko, did full justice to a Wagnerian programme. There were ten musicians added to the usual number of Franko's orchestra, to give greater value to the sonorous, thundering portions of the Wagnerian compositions.

People came as early as one and two o'clock in order to obtain seats, and at 3:30 there was not a seat to be had. But that did not dampen the ardor of the music lovers. They sat on the grass, or stood for two long hours uncomfortably close together, drinking in eagerly every note of the music.

The audience was remarkable for its variety, including all classes, from the hard-working, prosaic laborer, to the evident musician. And what was still more remarkable, they all seemed to enjoy and appreciate the heavy, classical numbers even more than the popular comic opera strains, and not once did their attention flag—from the majestic "Kaiser March" through the noble chords of "Rienzi," the martial, stirring "Meistersinger," the beautiful "Rheingold," the intricate "Parsifal," the fiery, thrilling "Walküre," down to the melting, exquisite harmony of "Lohengrin" and "Tannhäuser."

The enthusiastic and unmistakable pleasure which the thousands gathered in the park derived from the rendering of the best kind of music, seems to refute the statement made time and again that the Americans do not appreciate good music, but delight in rag-time and-called "popular" airs.



"How do you like our music up here?" asked St. Peter.

"Well, I'll tell you," replied the new arrival; "the harps all have a trifle too much rallentando in the fermate passages, and the colorature of the singers—"

"Ha! a music critic," cried St. Peter; "that's what happens when I leave the gate for a moment."

Motioning to two burly seraphim to put the unfortunate man into the elevator, St. Peter pressed the button and called, "Going down."

Guest (to proprietor of summer hotel)—"That's great music you have with the meals."

Proprietor—"Like it, do you?"

"Splendid! Makes me forget that I'm not getting enough to eat."

Clough—"What are you doing now?"

Barrow—"Teaching music."

Clough—"Doing any good for yourself?"

Barrow—"Well, I guess yes. I've got six classes in harmony for married people."

Proprietor of Resort (to his wife)—"Germaine, you've forgotten to give No. 12 his bill."

Wife—"You're much mistaken. I took it to his room ten minutes ago."

Proprietor—"Then I guess you've made a mistake in your addition. No. 12 was singing before you saw him, and he has not left off since he's had his bill."

HOLY TRINITY ENDS MUSICAL SEASON

Organist Fry Closes His Labors in
Philadelphia Until Next
September.

PHILADELPHIA, June 24—Holy Trinity Memorial Church at Twenty-second and Spruce streets, at which Henry S. Fry is organist and choirmaster closed its musical services for the season tonight with a fine rendition of Spohr's Cantata "God, Thou art Great." The choir which is a mixed one, and vested, sang with good expression, the soloists acquitted themselves ex-



HENRY S. FRY

cellently, and this with the sympathetic organ accompaniment in Mr. Fry's skilful hands made an ensemble which was listened to with much delight and enjoyment by the large congregation. As previously noticed in these columns, a fine new organ to cost nearly \$14,000 will be installed before October, and with this added advantage the next winter's programme at this church will be noteworthy.

Harry S. Fry is a member of the American Guild of Organists, and a director of the American Organ Players' Club. Some years ago he was organist at St. Paul's Reformed Episcopal Church, then located at Twenty-second and Chestnut streets. He then became organist and choirmaster at Princeton Presbyterian Church in West Philadelphia, leaving there to take his present position. He not long since gave his one-hundredth recital.

His record as organist and choirmaster has been one of faithful, conscientious and successful work. His aims and ideals have been high, and in a quiet, unobtrusive manner he has been a notable factor in the growing church musical work of the city. His services as a pianist are in great request, his work as an accompanist whether in instrumental or vocal composition being always characterized by true musicianly conception and execution.

EDITH MOXOM GRAY'S SUCCESS.

New Haven Pianiste Wins Triumph in
Western City.

TACOMA, WASH., June 23.—After her recital in New Haven, Conn., Edith Moxom Gray, the new Eastern pianiste, made a jump of 3,000 miles to assist at the recent concert of the Orpheus Club here.

The local musical public had long been looking forward to her coming with more than ordinary interest and speculation, and her playing fully justified the high expectations aroused by the reports that had preceded her. Possessed of beauty and individuality of touch and a technique equal to the demands of the most difficult modern compositions, she plays with warmth and brilliancy tempered by a commendable degree of artistic repose and dignity of style. She made an immediate conquest of her audience and was applauded to the echo after each number.

Helen Scholder Scores Success.

Helen Scholder, the ten-year-old 'cellist, pupil of Karl Griener, was the soloist of the New York Arion Club's concert at Lake Hopatcong on June 23. The gifted little player displayed an amazing degree of technical proficiency and breadth of understanding and was warmly applauded.

Washington to Have Opera.

WASHINGTON, D. C., June 26.—Mr. and Mrs. Thomas Evans Greene sailed on Friday for London, where Mr. Green will fill several important engagements. Mrs. Greene stated before leaving that it is their plan to give Washington opera on a large scale next season.

TO AMERICAN COMPOSERS:



ESSRS. STRAWBRIDGE & CLOTHIER, of Philadelphia, being desirous of securing a new and original Cantata suitable for rendition by the Strawbridge & Clothier Chorus, hereby offer a cash prize of

FIVE HUNDRED DOLLARS

for the best composition of that description that shall be submitted to them on the terms given below, viz.:

- 1.—The subject must be a purely American theme of a patriotic character, and the composer must be an American citizen.
- 2.—The Cantata must be of sufficient length to require not less than 90 minutes for its performance.
- 3.—It must be scored for full orchestra, chorus, and soprano, contralto, tenor and basso or barytone solo parts.
- 4.—Selection will be made and the prize awarded by a board of judges, whose names will be announced hereafter.
- 5.—Manuscripts must be submitted not later than December 1, 1906, and should be sent direct to Strawbridge & Clothier.
- 6.—The cost of publishing the Cantata selected will be borne by Strawbridge & Clothier, who will reserve the right of performance by their own Chorus. Net profits derived from the sale of the work shall be shared equally by the composer and Strawbridge & Clothier.

STRAWBRIDGE & CLOTHIER, Philadelphia

McMILLAN PUPILS HEARD.

Montreal Students Give a Good Account
of Themselves.

MONTREAL, June 22.—The pupils of Mrs. S. McMillan were heard in the Victoria Armory Hall last evening. They are a bright lot and give proof of having been very carefully trained, some of them being most proficient and exceptionally gifted.

Those who took part are: Misses M. Geoffrion, P. Bastien, B. Dubois, F. A. Caron, A. Brosseau, L. Saint-Jean, A. Labrecque, M. de Bellefeuille, E. Dorval, J. Couillard, Y. Perrault, M. Forest, M. Langevin, A. Tremblay, M. Lavery, L. Leduc, A. Ferguson, B. Barrette, I. Smith, E. Prieur, B. Lefebvre, L. Terreault, V. Besette, J. Roy, T. Larseneur, A. Delfosse, A. Trudel, F. Robichaud, M. Mongenais, A. Lafleur, A. Vallée, L. Larocque, E. Fortier, B. Schetagne, F. Lépine, A. Beaudry, Jeannotte, Brunet, Brouillette, Guenette, Forget, Charbonneau, St. Germain, J. Bastien, Mrs. Dambert, Messrs. O. Lalonde and Boisseau. The assisting artists were Antonio Letourneau and Jean Drouin.

SUCCESSFUL BERLIN DEBUT.

Florence Mulford Hunt Engaged for
Summer Season at Kroll's Theatre.

NEWARK, N. J., June 25.—Mrs. Florence Mulford Hunt, the contralto of this city, who was a member of the Metropolitan Opera Company during the past two seasons, recently made a successful debut on the foreign stage by appearing as Azucena in Verdi's "Il Trovatore" at Kroll's Theatre, Berlin, with the result that she was immediately engaged to appear there throughout the summer in several important rôles.

Mrs. Hunt was under a four-years' contract with Mr. Conried, but the impresario, realizing the promise of her voice and talent, released her in order that she might go to Europe and gain the routine experience to be had only at the opera houses there. It is her intention to remain abroad several years.

GRAND CONSERVATORY HOLDS COMMENCEMENT

Pupils of Old-Established New York
Institution Acquit Themselves
with Distinction.

The thirty-second commencement exercises of the Grand Conservatory of Music, New York City, were held in Bretton Hall on June 20, when a large audience enjoyed the programme presented by the graduating pupils. Anna Grassman opened the programme with a brilliant rendering of Liszt's transcription of "Der Einzug der Gäste auf der Wartburg" from Wagner's "Tannhäuser," and other pianistes who participated were Edna Stell, Kathryn I. Witt, Katharine Miller and Margaret Koch. Technical ease in the most difficult passages and well-developed sense of style characterized the playing of all.

The violin department was ably represented by Dorothea Koch, Genevieve Brown and Rudolph Fehr, who played the first movement of a Viotti concerto, Wieniawski's "Romanze" and the same composer's "Legende," respectively.

Myra Packer, the possessor of a flexible light soprano voice, gave an effective rendering of the familiar polonaise from Thomas's "Mignon," while Marie S. Dax, Orland St. John and Charles A. Brown in scenes from Verdi's "Trovatore," Donizetti's "Lucia" and Gounod's "Faust" gave convincing evidence of the thorough training and artistic ideals of those in charge of the opera department.

Dr. E. Eberhard, the president, made an appropriate address and conferred degrees upon the pupils who had finished the prescribed course. Frank W. Chase, Michigan, Hermann Schoecht, New York, Willoughby Wilde, England, and Rev. Gall Engster, Oregon, were granted the degree of doctor of music by this school during the year.

DAVID

BISPHAM

Loudon G. Charlton
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NORWEGIAN SINGERS READY FOR FESTIVAL

PLANS COMPLETED FOR THE BIENNIAL MEETING AT LA CROSSE, WISCONSIN.

Choruses From Many Cities to be Heard—Clara Mae Hammer and Gustaf Holmquist the Assisting Soloists.

LA CROSSE, WIS., June 25.—All arrangements are now complete for the biennial musical festival of the Northwestern Scandinavian Singers to be held here on July 6 and 7. The only change made in the original announcements has been the substitution of Gustaf Holmquist, barytone, for Halfdan Rorle. The other soloists engaged are Clara Mae Hammer, soprano, and Peter Peterson, violinist. John Dahle will be the director-in-chief, F. G. Dana, conductor of the orchestra, while Charles Weis and Oscar Frye will act as accompanists.

The programme for the first concert will include Reissiger's chorus, "Olaf Trygvason," and Grieg's "Sigurd Jorsalfar" and "Landerkennung" for chorus, orchestra and barytone solo. Miss Hammer's numbers will be the aria, "Ah fors e lui" from Verdi's "Traviata" and Ardit's waltz song, "Parla." Mr. Holmquist will sing the "Toreador's Song" from "Carmen" and Prof. Peterson will contribute solos by Wieniawski and himself.

On Saturday afternoon the programme will be supplied by the Björgvin Society and the Norwegian Glee Club of Chicago, the Fram and Normandenes Societies of St. Paul, the Dordre and Apollo Societies of Minneapolis, the Nordraak Society of Madison, S. D.; the Gauken Society of Nasset, Iowa, the Grieg Octette of Beloit, Wis., the Normania Society of Duluth, the Ljour Society of Fergus Falls, and the Luren Society of Decorah, assisted by Miss Hammer, who will sing Del 'Aqua's "Chanson Provencale" and Decker's "Frühlingszeit," and Mr. Holmquist, who will contribute Handel's "O, Rudder than the Cherry," Ledjey's Roundelay" and "The Pilgrim's Song" by Tschalkowsky.

On Saturday evening the united choruses will repeat Grieg's "Landerkennung" and odd numbers by Haarklow, Hiese and Ole Olson, the orchestra will play Grieg's "Peer Gynt" Suite, Prof. Peterson will play de Beriot's seventh concerto, and Miss Hammer and Mr. Holmquist will sing solos.

AID BRITISH COMPOSERS.

New Works Heard at Concert for Special Helping Fund.

LONDON, June 26.—At Queen's Hall, yesterday, an orchestral concert for the benefit of the Royal College of Music Patron's Fund took place. This fund is for the encouragement of British composers and artists.

The programme consisted of new works by Frank Bridge, John Bryant, A. Carse, Thomas F. Dunhill, H. Balfour Gardiner, Henry Gibson, Fritz B. Hard, Julius Harrison, Joseph W. L. Hathaway, Cecil Hazlehurst, Thomas F. Morris, Frederick C. Nicholls, Joseph Speaight, Susan Spindunk and Gustavon Holst. Their work was fairly representative and was well received.

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The Development of Music

By Camille Saint-Saens

As we grow older, we have the feeling that we are slowly mounting a tower from which our glance embraces an ever-widening horizon. At the same time we lose our interest in nearer things. We try to encompass the whole of facts, and recognize in them the parts of a monster chain, factors of an ever-growing development. However much the art of the present may occupy us, the whole of the art interests us still more. We recognize that in its history, as in that of mankind, the law that like causes give birth to like effects holds good. Cast iron laws govern the development of man in all its manifestations. According to appearances, it is the geniuses who lead the march and make revolutions; but great epoch-making changes occur only under the conditions that they come at the right moment. How often, in the exact sciences, is the same discovery made at the same time by different investigators who do not know each other? Speaking of art, and especially music, the reform which Richard Wagner occasioned was only so successful because it came at the moment when the world and the art were ready for it.

When I was a lad of fifteen, the operas of the day angered me beyond measure—operas cast in one and the same mold, consisting of "Numbers" with a play as a necessary background. I dreamed of music dramas which were to be divided, not into numbers, but scenes, and these scenes were to be in every detail of the music, the fitting and exact expression of the multitudinous subtleties of the words of the play. At that very time Wagner wrote his "Lohengrin."

The opposition which meets every new phase of an art, does not, however, stop its march. It only hinders the development, and necessarily effects some good, for without it the evolution of the art would proceed too rapidly; new forms would be deserted too quickly and could not be worked out in fullest detail. They would remain only half-opened flowers.

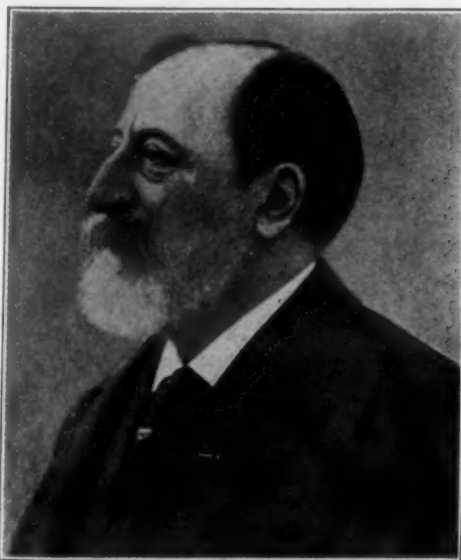
The creating artist never knows that he himself is the source of his own development. It is indeed necessary that he should not know this—the belief in the absolute freedom of his creative power, in the force of his genius is a necessity to him. He obeys an instinct which is stronger than his will and which he thinks to be his will, while the artist who lacks this instinct and has only the will can never become a creator. But in spite of his unconsciousness and the masterfulness of his personality, the artist is always more or less the creature of a tendency which bears him onward and carries him away with itself. Hence the epochs—the well-known "schools" of art.

In architecture we see the gradual transformation of the gothic style into the ridiculous over-ornamentation of the Renaissance, which achieved its full development in the 15th century. The artists of this epoch doubtless looked down upon those of the pure Gothic period. To speak of a time nearer our own, contrast the abortive art of the Louis XV style with the severe simplicity of the Louis XIII and Louis XIV. To-day it is the Gothic and Louis XIII and XIV styles which are considered classic.

To be sure, a reaction which leads an art back to the normal, or near it, always follows these exaggerations. Victor Hugo

Millbrook Chorus Heard.

MILLBROOK, N. Y., June 16.—The Choral Society, of which Walter L. Bogert is the conductor, gave a concert on June 15 at Thorne Memorial Hall. The chorus presented works by Smart, Mendelssohn, Schumann, Silcher and Gall. It was assisted by Laura Combs, who sang selections from Franz, Strauss, Van der Stucken, MacDowell and Beach. Schubert's "Song of Miriam" was given by the chorus and Miss Combs. The accompaniments were played by George Falkenstein.



CAMILLE SAINT-SAENS

says that the line of man's development is in the form of a spiral.

Music, also, has undergone these vicissitudes and reactions.

When the tentative attempts of the middle ages to form a diaphonic art were given up, composers were dazzled by the beauty of a fully developed polyphony, the outgrowth of harmony and counterpoint combined. Melody was considered vulgar and was banished from all forms of music, even from the madrigal. For a whole century composers used the art of "contrapunctus floridus" or something of an indecisive tone-color allied to it—a sort of compromise between the modes of the ancient Greek music and our own scales—an immature art, but ennobled by the beauty of its form, and still admired by us for that. In the 17th century men grew tired of this forced style. Melody was once more enthroned, and soon became a despot. Polyphony was cast aside—men bowed only to melody. Abortive attempts were made from time to time to re-introduce the polyphonic style, but succeeded only in so far as the indication of the harmonies and the direction to use them ad libitum on the clavier or organ.

Gradually polyphony glides into its proper place, and under the magic pen of Sebastian Bach attains such a high development that a new reaction begins. With the return of Philipp Emanuel Bach to the Italian style a new order of things is introduced. Haydn, Mozart and Beethoven appear in the world of music and may be compared to Corneille, Molière and Racine in the world of French literature. Although the likeness is not identical, in both cases the beauty of the diction and the purity of the style, that attribute of everything great in art, must be admired.

The most remarkable phenomenon of modern art is the emancipation of instrumental music. From being merely an accompaniment to the dance, it has developed, especially by means of variety of color, into an art by itself. Under the influence of Weber and Berlioz especially, the orchestra became a wonderful palette, so that gradually interest in color superseded interest in form. Now, even the voice is subservient to the orchestra. This state of affairs means a demolition of the very foundation of music of the past four centuries. It is veritable anarchy. We are returning to nonsense. If the teachings of the past are not deceptive, a reaction is near. What will it be? No one can say, but let us hope that a mighty genius will conjure a sane order out of this chaos, an order in which form and color shall be sister beauties.

Tuning a Piano by Telephone.

The novel feat of tuning a piano by the use of the telephone was accomplished by M. J. Archer, a piano tuner of Wabash, Ind. Some time ago, Mr. Archer sold a piano to Thomas Pilkington at South Bend. Miss Pilkington called Mr. Archer up and advised him the piano needed a tuning. She was asked to sound the instrument, which was near the telephone. The tone was transmitted clearly to Wabash, and directions were given which enabled her to change the tension. The directions were carried out and the instrument repeatedly sounded until it was perfectly tuned and the tones all normal.—"American Telephone Journal."

NEW LEADER FOR THE WASHINGTON CHORAL

SYDNEY LLOYD WRIGHTSON NAMED TO SUCCEED DR. CORNELIUS RUEBNER.

Former, Descendant of Well-Known Musicians, has had Much Experience in Choral Work in Various Important Centres.

WASHINGTON, June 26.—Sydney Lloyd Wrightson has been elected conductor for the Washington Choral Society by the Board of Managers.

Mr. Wrightson succeeds Dr. Cornelius Ruebner, who is unable to come to Washington oftener than once a fortnight, whereas the society holds its rehearsals every week.

Mr. Wrightson has been a resident of Washington two years, and came from Fond du Lac, Chicago, and Morgantown. He was born in Stoke Newington, near London, in 1869, and was one of a musical family. His maternal grandfather, James Harris, was conductor of the Drury Lane Orchestra, London. His great uncle was Joseph Harris, the English composer and organist of Worcester Cathedral.

Wrightson's introduction to music was as a choir boy, in which capacity he served eight years. At sixteen he visited every country in Europe, and spent two years in Australia. He came to America in 1889 and began the training of boy choirs.

For two years he was choir master of the diocese of Fond du Lac, Wis., and in 1897 organized, in the First Congregational Church of Appleton, Wis., a boys' choir of over 100 members, which was said to be the first of its kind in any sectarian church in the country.

He went to Chicago in 1899, where he was elected conductor of the Chicago Choral Union and musical director of the Fullerton Avenue Presbyterian Church. He was head of the vocal department of the University School.

In 1902 he accepted the position of dean of the school of music of the University of West Virginia, where he organized a choral society of 280 voices. He brought Richard Strauss and the Pittsburgh Orchestra to Morgantown at a cost of nearly \$4,000.

In 1904 he opened the Washington College of Music.

He was elected director of the Musical Art Society in 1905, and organized the Washington Concert Choir. He has been a prime mover recently in all choral society interests.

Arthur Mayo was appointed accompanist for next year. Several committees were appointed.

The next board meeting will be held July 5.

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The Music of Japan..... W. FRANCIS GATES
Lorenzo Perosi and his Sacred Music.....
..... RAFFAELE SIMBOLI
About that "Matter of Equal Temperament"
..... LESTER C. SINGER
The Tonoscope and Its Use in the Training of the Voice..... CARL E. SEASHORE
Gregorian Modes..... JAROSLAW DE ZIELINSKI
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**FRIDA ASHFORTH
DE GEBELE**

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POPE NOT TO ENFORCE THE GREGORIAN CHANT

DISCUSSES THE VATICAN'S MUSICAL POLICY WITH ARCHBISHOP FARLEY.

Diminution of Collections in Churches Where Decree Has Been Put in Force—Plus X Decides to Leave It to Discretion of Clergy.

ROME, June 23.—On the occasion of his recent visit to the Vatican, Mgr. Farley, Archbishop of New York, had a lengthy discussion with the Pope regarding the difficulty encountered in America in enforcing the Papal order to substitute the Gregorian chant and Palestrina music for the modern compositions generally adopted by the Catholic choirs of that country.

Archbishop Farley was very candid and told His Holiness that every bishop in the United States had tried as best he could to enforce its provisions in every church of his diocese, but had found that the congregations were much opposed to the change, and that the exclusion of the women from the choirs gave rise to dissensions and murmurs against the parish priests. In New York all that could be done in the matter was to encourage those churches which were in charge of the religious orders to conform strictly to the Pope's prescriptions. As a matter of fact, after the change was introduced at the Cathedral the usual amount of collections on Sundays and on other special occasions had begun to show an alarming diminution and the same had been the case also with all the churches of the religious orders in New York which had tried to conform to the letter of the Papal decree.

Then the Pope was told that there was a delicate question involved in the matter of excluding women from the choirs of the American Catholic churches. All the Protestant denominations employed women in their choirs at a regular salary, and many of the women dismissed from the Catholic choirs in the large cities had engaged with Protestant churches or Jewish synagogues, notwithstanding the laws of the Church of Rome which forbid Catholics taking any active part in the religious services of non-Catholic denominations.

Archbishop Farley pointed out, also, the hardships encountered by the American organists, who were totally ignorant of the exigencies of Gregorian music, and added that the congregations themselves were getting tired of the monotony of the Gregorian chant.

Pius X, who had listened with great attention to the Archbishop's remarks, observed that the same difficulties were met with in Italy, and that in Rome itself few churches so far had even tried to comply with the provisions of the Papal decree. In fact, an active movement was started at first among the choir singers to oppose its execution. All over Italy, the Pope said, the same was the case with the exception of some of the churches in charge of the religious orders. In neither France nor Germany had even a beginning been made to put the orders into effect, and in England no steps had been taken excepting in the new Westminster Cathedral in London.

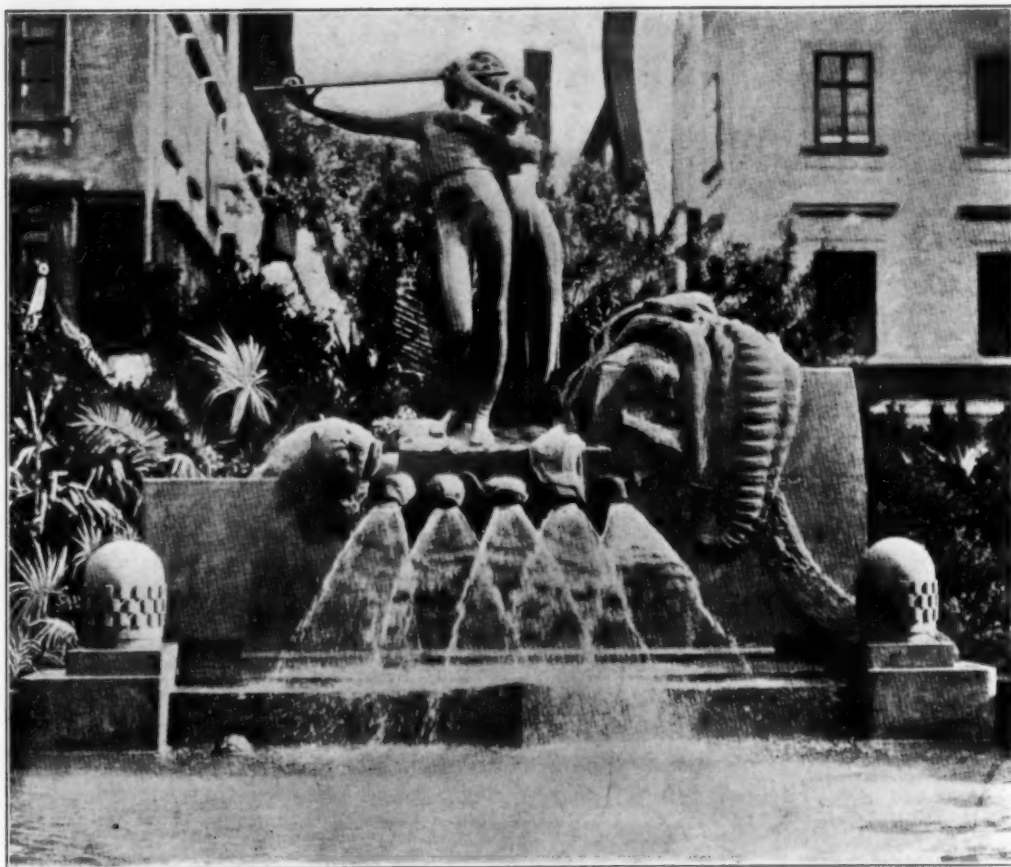
The Pope said that much as he desired a reform in church music, he did not wish to push it too hard when the financial interests of the church were at stake, as was the case in America, and told the Archbishop to inform his colleagues that he relied entirely on their discretion regarding the matter. This broad hint given by Pius X is taken in Vatican circles to mean that hereafter all attempts to reform church music in America will be abandoned, and that women will be tolerated in the choirs just the same as before the decree was issued.

Spanish Pianist Coming.

LONDON, June 26.—Rafael Navas, a young Spanish pianist, has signed with Rudolph Aronson for a series of concerts in the United States and Canada during the season of 1906-7.

Saint-Saëns to Play in Public.

BERLIN, June 25.—After an interval of twenty years Charles Camille Saint-Saëns will play at the first concert of the Philharmonic Society, Arthur Nikisch conducting.



THE MOZART FOUNTAIN IN VIENNA

The above is a picture of the Mozart fountain in Vienna, the work of the sculptor, Karl Wollek. The design has caused much discussion in the Austrian capital, and while many admire its general scope, others condemn it. The statue represents the moment when *Tamino* and *Pamina*, in close embrace, wander through the realm of monsters, which, overwhelmed by the might of love and music, have shrunk back. The fountain denotes beauty of conception and gives a strong hint of the poetry of Mozart's music.

GAVE HARP RECITAL.

Astrid Yden Displays Remarkable Virtuosity as Soloist.

LONDON, June 23.—The harp is an instrument for which little really interesting solo music has been written, so that the arrangement of a recital programme is no easy matter. With the aid of some effective arrangements of pieces by Bach and Handel and some graceful original pieces by John Thomas, Kastner, and Hasselmans, as well as Saint-Saëns's "Fantasie" for harp, Miss Astrid Yden managed to give a fairly effective recital at Salle Erard Wednesday afternoon.

It was at any rate sufficient to show her complete command of the resources of instrument. She was materially assisted by the songs of Dr. Theo. Liehhammer; Soderman's "Kung Heimer och Aslog," with harp accompaniment played by Miss Yden, so delighted the audience that an encore had to be given. At the end of the concert Alfred Kastner joined her in a "Fantasie" on Verdi's "Rigoletto" as a duet for two harps.

CANADIAN PLEASES LONDON.

Stanley Adams Gives Recital in Four Languages.

LONDON, June 25.—The vocal recital, given on Tuesday afternoon of last week, illustrated the difficulty that must be often felt by singers who, not possessing full command of the four usual languages, yet wish to give variety to their programmes. Stanley Adams, a young Canadian barytone, with a voice of nice quality, boldly essayed the original tongues, with some curious results as far as the words of Schumann's "Aufträge" were concerned; the same song showed imperfect familiarity with the musical text, but in other songs he did better. It was wise of him to give von Fielitz's "Eliland" in English, as matters stood. He introduced several not very important songs by modern writers, two of whom accompanied their compositions.

Dorothy Bridson—taking the place of Mme. Beatrice Langley, indisposed—and Myrtle Meggy played violin and piano respectively, and Gilbert Shorter recited.

FROM BEYOND THE SEAS

The next Tonkünstlerfest of the Pan-German Musical Association, which has just concluded a successful festival in Essen, will be held in Dresden.

Madge Murphy, a clever young Irish violinist, recently made her debut in London. She is a Sevcik pupil and is said to possess remarkable gifts, both technically and temperamentally.

Mascagni recently conducted his new opera "Amica" and the inevitable "Cavalleria Rusticana" in Cologne. The novelty was received with much applause, which was evidently meant more for the composer than for the work itself.

At the concerts of the Oratorio Society in Amsterdam, Felix Weingartner conducted his two choral works which made so great an impression in Sheffield last year. The Amsterdam critics designate both choruses as belonging to the most notable productions of modern music.

The honorary secretary of the Cremona Society of London reports a discovery of much interest. Hitherto it has been supposed that Joseph Guarnerius made only violins. "Those interested in the matter,"

writes Albert H. Elliott, "will be pleased to know that an opportunity has at last arrived of settling the question in connection with at least one of the members of the violin family—a violin-cello—and that a veritable example of Joseph Guarnerius's work, complete, has come to light in the freshest condition."

On July 29, the fiftieth anniversary of Robert Schumann's death, a memorial tablet will be placed on the house in Düsseldorf which he occupied when municipal musical director of that city, from 1850 to 1853. The programme of the first concert of the Baden-Baden musical festival on June 9 was devoted to Brahms; that of the second concert on the following day to Beethoven; and that of the third exclusively to the works of modern masters, which included the overture to Berlioz's "Carnaval Romain" and the barytone aria from Vincent d'Indy's "L'étranger" and Liszt's "Les Preludes," the "Liebestod" from Wagner's "Tristan und Isolde" sung by Katherine Fleischer-Edel of Hamburg, "Till Eulenspiegel's Lustige Streiche" by Richard Strauss, the "Liebes-Duett" from the same composer's "Feuersnot" sung by Frau Fleischer-Edel and Herr Albers, and the prelude to Wagner's "Meistersinger."

COMPOSERS CONDUCT THEIR OWN WORKS

PROMINENT CANADIAN MUSICIAN ARRANGES CONCERT IN LONDON.

Many Well-Known Works and Dr. Harriss's Choric Idyl "Pan," on Programme—Young Montreal Soprano Wins a Triumph.

LONDON, June 28.—In Queen's Hall last night a British-Canadian Festival Concert was given under the distinguished patronage of His Majesty the King, Earl Grey, Governor-General of Canada, and Earl Minto. All the arrangements were in charge of Dr. Charles Harriss, of Montreal, who brought the affair to a most successful issue, a neat sum being netted for the Lady Minto Cottage Hospital Fund in Canada.

The programme was one of unique interest inasmuch as the composers represented conducted their works in person. Sir Alexander Mackenzie opened the programme with his "Canadian Rhapsody," which was inspired during his visit to Canada a few years ago; Sir Hubert Parry contributed his popular cantata, "Blest Pair of Sirens," Sir Charles V. Stanford chose his "Irish Rhapsody," Sir Edward Elgar, his "Cockaigne" Overture, Dr. Frederic H. Cowen, his "Butterfly's Ball" Overture, and Dr. Harriss conducted a spirited rendering of his "Pan." The last number, being the most unfamiliar to London audiences, aroused probably the greatest interest and was received with gratifying cordiality.

Of the soloists, Pauline Donald, soprano, Ida Kahn, contralto; John Harrison, tenor, and Ffrangcon Davies, barytone, a special word of praise is due Mlle. Donald, the young Canadian who has recently sprung into such prominence in the operatic world. She possesses a voice of much beauty, warm and appealing in quality, and supplemented by a wealth of temperamental feeling that lends to her singing unusual vitality and charm. She was the recipient of enthusiastic tributes of applause.

The orchestra was the London Symphony Orchestra, and the chorus consisted of two hundred and fifty carefully chosen voices.

CARUSO IN ENGLISH OPERA.

Caruso is reported to have remarked recently that he hopes to appear at Covent Garden in an English opera. Inasmuch as his appearance always ensures a full house, it is pointed out that his assumption of a rôle in an opera by an Englishman would ensure for it an amount of attention not to be secured in any other way. The chosen opera, of course, would relapse into obscurity after he dropped it, unless it proved a masterpiece; but there is reason to think that operas have been written, in England as in other countries, which, when once made well known, would become popular favorites. It is to be hoped, therefore, that Caruso will carry out his project—unless indeed, it should prove to be the case (as is not unlikely) that some one with more money or "pull" than genius is trying to secure the great tenor's aid in floating a vessel that would otherwise sink from its own weight.

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KAISER'S TROPHY IS TAKEN TO NEWARK

TEMPORARY HOLDER, THE JUNGER MÄNNERCHOR OF PHILADELPHIA, RELINQUISHES IT.

Will Be Its Property If It Wins at Great Sangerfest Next Week—History of the Organization.

PHILADELPHIA, June 23.—A committee of the Northeastern Sängerbund came to Philadelphia to-day to receive from the hands of its present holders, the Junger Männerchor, the Kaiser prize, which is to be competed for at the twenty-first Sängerbundfest to be held in Newark next week.



THE KAISER'S TROPHY

This trophy, a picture of which we present herewith, has been in the temporary possession of the Junger Männerchor since the Baltimore festival, three years ago. It is a solid silver statue of a Minnesänger, bold and free in conception and artistic in its execution. Six years ago in the competition the Junger Männerchor tied in points with the Arion of Brooklyn, and the trophy was held by each society eighteen months. If, however, the Junger Männerchor win at Newark it becomes their property forever. Hence there is a grim determination on the part of the local society to win.

Arno Leonhardt, the popular president of the society, says that like Richelieu, there is no such word in his vocabulary as "fail." And if the constant steady training which the Männerchor has followed under the capable leadership of Louis Koemmenich goes for anything, it should certainly bring success.

The Sängerbund at Newark will be attended by about 1,200 members of the United Singing Societies of Philadelphia who will be accompanied by their musical director, Hermann G. Kümme, and the president, Edmund Wolsieffer. From a Philadelphia standpoint special interest attaches to the Sängerbund, because to this city belongs the credit of practically initiating these festivals. In 1846 the old Männerchor Society of Philadelphia which was founded by Philip Mathias Wolsieffer, father of the present president of the United Singers of Philadelphia, joined hands with the Liederkreis Society of Baltimore and held the first Sängerbund.

In 1850 the first National Sängerbund was held in Philadelphia and since that time twenty great festivals have been held in various cities. The old Männerchor Society of Philadelphia was founded by Wolsieffer on December 15, 1835.

SIGISMOND

STOJOWSKI

TOWNSEND H. FELLOWS

WHAT THE GOSSIPS SAY

Here is an instance of real gratitude, and while I do not desire to emphasize the fact,—yet possibly a hint may be contained somewhere in the story—and the reader's attention is earnestly called to the moral contained in this little tale: The Marchioness Isabella Lucini, of Parvia, Italy, has left a legacy of \$3,000 to a local musical paper, to which she was a life-long subscriber. Her will also directs that \$500 in addition be spent on a sumptuous banquet, to which the staff of the paper shall be invited, "in recognition of the many pleasant hours spent in perusing its brilliant columns."

I wonder what John Philip Sousa will say when he hears what Mrs. James Kennedy of New Providence, N. J., is doing. Mrs. Kennedy is an expert on incubators, and having heard of the successful experiments of Burbank, the noted horticulturist of California, she is trying to cross the eggs of the snapping turtle with those of the nightingale, in the hope that she will be able to produce the singing turtle, so famous in Biblical times. Her experiment is rather interesting, but suppose that she should succeed? Where would science stop—what dreadful afflictions might not be ours if Mrs. Kennedy's example should be successfully followed by inconsiderate experimenters?

His associates had accused of being a poet and he had resented the insinuation hotly.

"I can prove an alibi," he said, "despite the fact that the last issue of *MUSICAL AMERICA* contained some words for a song by me."

"Give us proof," they cried.

The angry men had walked the accused poet to the handy chandelier and had placed a rope around his neck, preparatory to lynching him.

"Give me one moment, and I will prove conclusively that I am not a poet," he begged; and his accusers acceded to his request. Taking a gold-mounted fountain pen from his satin-lined pocket, and pushing his marcel-wave hair away from his alabaster forehead, he took up a pad of the finest Irish linen paper and began writing. In a moment he stopped.

"Here are some more verses for a song—a popular song, this time. Now, am I a poet?" And this is what he had written:

Pupils of Detroit Teacher Perform.

DETROIT, June 25.—The pupils of Hattie Groneman gave a successful piano recital in Duffield Hall last week. An interesting programme was rendered in a capable manner, some of the pupils revealing talent of much promise. Special mention should be made of eight-year old Amalia Melin, who acquitted herself with special distinction in selections by Schumann and Daquin. Letta Robinson, mezzo-soprano, contributed Schubert, Chaminade and Bennett.

Choir Director Honored.

BALTIMORE, June 25.—On Friday evening the choir of Westminster Presbyterian Church, Fayette and Greene streets, presented its director, Charles H. Bochau, with a handsome baton of ebony wood, decorated with silver and pearls set in ivory. The occasion was the final rehearsal of the choir before Mr. Bochau's summer vacation, which begins on July 1.

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"If I'd only been consulted
In the matter of my birth,
I'd selected parents different
From my first time on this earth.
If I'd only had some inkling
Of the things in store for me—
If I only had arranged it.
Oh, how different things would be!"

Vanderbilt would be my father,
Hetty Green my mother dear,
Rockefeller'd be my granddaddy,
I'd have millions, never fear,
I would marry George Gould's daughter
I would have an easy berth—
In society I'd wallow,
On my second time on earth."

"You have proven your alibi!" shouted the would-be lynchers in unison, and the office versifier returned to his satin-wood, roll-top desk, and, taking out a twenty-five cent perfect, he lit it and resumed his interrupted work.

Years ago, when youth and beauty were still my own, I was a witness to a violin duel, which deserves to go down in history, not only because of the peculiar conditions under which it took place, but that the audience survived. It happened in the auditorium of the Wanderer's Club in Johannesburg, South Africa, and the occasion was a charity concert at which Remenyi was the star performer. Whoever had charge of the programme and stage, perpetrated a ghastly joke upon the Hungarian violinist, although the latter did not know it until it was too late. When it became his turn to be heard, he played superbly—wonderfully—stirring—some Hungarian melody which aroused us to untold enthusiasm. His technical pyrotechniques were wonderful. He played with a dash and fire almost irresistible. Time and again he was recalled and finally bowed himself out. The next number on the programme was merely announced to be Otto Von Booth, husband of the novelist whose pen name is "Rita." The audience was very much astonished to see that Von Booth arrived on the stage with a violin under his arm, and settled down in the expectation of being bored, if not tortured by the performance of an amateur. Mr. Booth took up his instrument and began to play the simplest of old-time melodies, mainly songs like "Alice, Where Art Thou?" "The Heart Bowed Down With Weight of Woe." There were no fireworks about his playing; he played with wonderful tone and softness and feeling, and when finally, he muted his strings and played "Home Sweet Home," the entire audience, most of whom had left their dearest kin thousands of miles away—were in tears. The ovation which Mr. Booth received when he had finished, completely overshadowed that of the great Remenyi.

E. M.

"YANKEE DOODLE'S" TEMPO.

"Yankee Doodle," as always played, is undoubtedly the most insultingly vulgar tune that ever made pretensions to patriotic honors. The eminent Irish composer, Sir Charles Stanford, however, remarks in a communication to the music editor of the London "Truth," that this tune can be made "most impressive," by being played slowly. This is actually a fact. Play "Yankee Doodle" at hymn-tune pace, with rich modern harmonies, and you will be surprised at the change. Very likely this tune (which, as everybody knows, is not of American origin) was originally intended to be sung slowly. Its performance at the usual distorting pace ought to be a State's prison offence.



Mrs. Frank A. Busse, who was soprano soloist with Gilmore's Band a few years ago, died June 22 from peritonitis after an operation in the Dudley Memorial Annex of the Long Island College Hospital, Brooklyn.

Alberto Rositi, a composer and bandmaster, died at University Hospital, Kansas City, June 23, following an operation for appendicitis. Rositi was born at Venice and was thirty-five years old. The body was sent to New York, where he made his home.


LONDON HEARS MARK HAMBOURG

Russian Pianist More Mature but Still Relies Too Much on Technical Achievements.

LONDON, June 25.—Mark Hambourg's recital at Queen's Hall attracted a large number of the friends and admirers of the young Russian pianist, who has for many years made London his home. His programme included Bach's Italian Concerto, Beethoven's "Moonlight" Sonata, groups by Schumann and Chopin, Rubinstein's Etude in C major, a Tchaikowsky nocturne and the Tchaikowsky-Pabst "Eugen Onegin" Paraphrase, besides Benjamin J. Dale's Theme and Variations, which won the first prize in the Mark Hambourg competition this year.

In such numbers as the "Eugen Onegin" transcription, which afforded him ample opportunity to display his amazing virtuosity, Mr. Hambourg played in his usual brilliant manner and to the unbounded delight of his hearers. Schumann's Toccata was taken at a breathless speed, though distinct articulation was preserved throughout. The player's lack of variety and coarseness of tonal effects, however, limit him as a satisfactory artist to a narrow range of compositions. While his renderings are all instinct with life and reveal added maturity of conception from year to year, his Bach is still trivial and in Beethoven he is still out of his element.

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NEW WORKS HEARD AT LONDON CONCERT

SUCCESS SCORED BY NOVELTIES BY
COLERIDGE-TAYLOR AND
HOLBROOKE.

Philharmonic Society Closes Successful Season's
Work with Programme of Unusual Interest—
Raoul Pugno's Playing an Artistic Treat.

LONDON, June 18.—The last Philharmonic Concert was of especial interest in that it again brought forward new works by young Englishmen, the two represented on this occasion being utterly dissimilar in style and tendency. Samuel Coleridge-Taylor has arranged a set of interesting and beautiful orchestral variations on the theme of a negro song or hymn, beginning, "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, cleverly scored, and original in design; it was well played under his own direction.

Joseph Holbrooke has again sought E. A. Poe for his words, and has chosen the touching "Annabel Lee" for a musical setting in the form of a barytone solo with the accompaniment of an orchestra from which flutes, trumpets and trombones are excluded, though parts for cor anglais, bass clarinet, and contra-bassoon are in the score. As a matter of course the presence of so many low-toned instruments makes for a certain monotony of coloring which suits well the elegiac character of the poem. The words are well accentuated, and the music has more continuity of idea than some of the composer's other works. The vocal part was sung with faultless taste by Kennerley Rumford, and the orchestra was conducted by the composer.

The instrumental soloist was Raoul Pugno, the French pianist, who played Rachmaninoff's fine concerto in C minor, first heard here four years ago; his nobility and breadth of style were admirably adapted to the sombre moods of this work. He also contributed a delightfully graceful rendering of Mozart's rondo in A minor and a finished performance of the Chopin scherzo in B flat minor, responding with a Scarlatti sonata as an encore. The programme was brought to a close with Tchaikowsky's E minor symphony, a fitting wind-up to the season's work.

MUSICAL STARS TO SING.

Noted Soloists to be Heard at Norfolk,
(Conn.) Concert.

WINSTED, CONN., June 24.—The season of notable concerts will close with the twelfth annual musical entertainment of the Norfolk Home Missionary Society at the Congregational Church in Norfolk on Thursday evening, July 5.

Stars of the musical firmament will take part, including Mme. Corinne Rider-Kelsey, Mme. Schumann-Heink, Ellison Van Hoose, Charles Louis Safford, organist, and Emilio Agramonte, conductor and pianist. They will be assisted by the Banner-Kronold quartette. Michael Banner, first violin, Carl Raben, second violin; Philip Herford, viola, and Hans Kronold, cello.

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Where Augusta Cottlow Played For Ambassador White's Guests



The above is a view of the handsome music-room in the residence in Berlin occupied by Andrew D. White when ambassador to Germany. This picture was presented to Augusta Cottlow, the gifted young pianiste, when she was the guest of Mr. and Mrs. White in Ithaca, N. Y., last October, and is highly prized by her for the many pleasant associations connected with the room it represents.

Mr. White is especially fond of the older classical music, and when studying in Berlin Miss Cottlow was frequently invited to his home, where she played the works of the older masters for him, and gave many recitals, as well, before distinguished guests. The fine Steinway grand piano contributed materially to her own pleasure and that of her listeners.

The house is a fine old mansion in the Lenne Strasse, opposite the Tiergarten, in one of the most aristocratic quarters. The taste and well-directed expense lavished by the Whites upon every detail of its interior furnishings, made it one of the most artistically appointed homes in the German capital.

Some Five-Hour Long Operas

Five-hour operas are by no means an invention of Meyerbeer and Wagner, as is commonly supposed. In the second volume of his "Studien zur Geschichte der italienischen Oper im 17. Jahrhundert," recently issued by Breitkopf & Härtel, Hugo Goldschmidt calls attention to the fact that operas requiring five hours for performance were written by the Italians in the seventeenth century.

His book includes the score of one of these—Monteverdi's "L'Incoronazione di Poppea," which is considered the best

opera of its period. Heretofore only one copy of this important work (in MS.) has existed, at Venice. In copying it, Mr. Goldschmidt modernized the notation and corrected the copyist's errors. He comments on the quasi-modern feature of this score by a composer who has been called the Italian Wagner—such as his often strikingly realistic declamation, his original harmonies, and his use of leading motives in a primitive sort of way.

"It may be said, indeed, that the leading motive waited, as it were, during the whole course of operatic evolution for the man who would fully utilize its latent possibilities."

AN ANGRY AUDIENCE BOMBARDS MASCAGNI

The Paris "Eclair's" correspondent at Bari reports that an extraordinary scene occurred one night recently at the Petruzzelli Theatre during the first performance of "Amie." The opera was being conducted by Signor Mascagni. The audience wished the barytone to repeat the air, "Plus pres du Ciel," but Mascagni, who disapproves encores, proceeded with the performance.

The audience persisted. Signor Mascagni refused. The uproar grew terrific, and the conductor was bombarded with cushions, which people threw from the stalls. He was finally obliged to leave the orchestra. At the end of half an hour the manager announced that Signor Mascagni would accede to their wishes and allow the encore. The composer's return to the chair was greeted with a storm of applause.

PROGRAMME OF THE SALZBURG FESTIVAL

Musical Celebration to Honor Mozart
Most Elaborate in Its
Conception.

SALZBURG, AUSTRIA, June 26.—The programme for the Mozart Festival, which is to take place here in August, is as follows: August 14 and 16, "Don Giovanni;" August 15, orchestra matinee and evening of chamber music; August 17, orchestra matinee; August 18, Chamber music matinee; August 19, sacred morning concert; August 20, "Marriage of Figaro."

In the middle of the series comes the presentation of "Don Giovanni" in Italian, especially rehearsed by Lilli Lehmann. The remaining rôles are given to Geraldine Farrar, Wilma Villani and d'Andrade. Reynaldo Hahn of Paris is to conduct this work, while the festival concerts of August 15 and 16 are to be conducted by Felix Mottl of Munich and Dr. Karl Muck of Berlin. The orchestra is to be the Vienna Philharmonic. At the second presentation of the "Marriage of Figaro," the cast is to consist of the personnel of the Vienna Royal Opera. Gustave Mahler of Vienna will conduct. The soloists chosen are Camille Saint-Saëns, H. Brag, New York, and George Maickl, Vienna.

LOUISVILLE TO HAVE BIG MUSICAL FESTIVAL

FIRST ONE TO BE HELD NEXT SPRING
IN THE ARMORY, DAMROSCH
CONDUCTING.

Affair to be Biennial and to Alternate with the Cincinnati Festival—All Musical Bodies in Vicinage to be Asked to Participate.

LOUISVILLE, June 26.—Louisville will have a musical festival next spring in the Armory. Since a notable gathering of prominent citizens yesterday afternoon this is a practical certainty. The meeting was quietly held about a banquet table at the Tavern Club, when Walter Damrosch, who was passing through the city, was the guest of honor.

Among those who were present at the meeting was Peter Lee Atherton, John Stewart, Harry Weissinger, George Gault, Gilmore S. Adams, Thomas E. Basham, Charles F. Grainger, Mayor Barth, E. H. Bowen, president of the Board of Trade; Fred Levy, first vice-president of the Commercial Club; Fred Keisker, president of the Retail Merchants' Association; Dr. I. N. Bloom and Lee Bloom.

As the idea crystallized it took the form of a proposal to hold biennial festivals, alternating with Cincinnati, and raising a guarantee fund to cover the cost of the first three concerts extending over the period of six years. These suggestions are tentative, and will be more fully discussed at a meeting to be called in the near future, to which the various commercial and musical organizations are requested to send co-operating committees consisting of three members.

In case the suggested plan is carried into effect, it is probable that Walter Damrosch will lead the orchestra, and Professor Karl Schmidt conduct the chorus.

The hope is that a festival association will be organized in which will be leading citizens, representatives of the Philharmonic Society, the Musical Club, the Apollo Club and delegates from other neighboring towns such as Bowling Green, Lexington, Frankfort and Owensboro.

The discussion of the possibility of a festival for Louisville arose without preconcerted intention during the conversation over the banquet table, and when that point in the feast had been reached where speeches were in order, one after another arose and gave unqualified approval to the idea, declaring that it was the one thing needed in Louisville to give her a foremost place in the ranks of American cities as a home not only of industry, but of culture. So enthusiastic were the members of the company that \$25,000 might have easily been raised among those present as a starter. One man, it is understood, offered \$1,000 on the spot.

After some discussion, however, it was decided to postpone any definite action until a meeting could be held at which others who were not represented yesterday might have the opportunity to be present. To this end a resolution was carried inviting delegations from various representative organizations in the city.

Toronto's New Musical Paper.

MUSICAL AMERICA begs to acknowledge the receipt of the June number of "The Violin," a monthly journal of musical news recently established in Toronto, Canada, by E. R. Parkhurst. It is a bright, well-edited magazine, and contains many ably written articles of interest both to the professional and the layman.

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Marie Radcliffe, a twelve-year-old pianiste, gave a recital at the West Allis U. P. Church, Milwaukee, on June 15.

The Meister Singers of New Bedford, Mass., observed their first anniversary recently. Glee, organ soli and songs were given.

Marie Graham, a talented violin pupil of Julia Clapp Allen, Scranton, Pa., acquitted herself with distinction at her recital on June 16.

Pupils of Clara Baur, of the Cincinnati Conservatory, gave an evening of operatic excerpts on June 15. Those worthy of special comment were Adele Parchen, Maude Haslup and Anna Mollaun.

A successful piano recital was given in Buffalo on June 19, by Estelle Ross and Katie Belle Sage, pupils of Angelo M. Read. Mrs. Rowland Griswald, the assisting vocalist, sang two songs by Mr. Read.

Graduating recitals have recently been given at the Detroit Conservatory of Music by Letha Waterman, Zella and Edna Price, pupils of Francis L. York, and Marie Jelsch, pupil of Elizabeth Johnson.

The pupils of Mrs. Mary B. Stutson gave a piano recital in Columbus, O., on June 19. Those participating were Doris Lentz, Ruth Huddleson, Esther Evans, Hazel Myers, Monabelle Lentz, Marion Davis, Dorothy Jones and Fern Wiles.

The pupils of Mrs. Frederick G. Aldworth of Grand Rapids, Mich., gave a vocal recital on June 19. Harriet McConnell, Edith Shattuck, Etta Wood, Edith Long, Isabel Williams, Mrs. D. E. Webster, Mrs. Horace B. Clark and Mrs. Tallman sang.

Mrs. Zoe Pearl Park gave a delightful recital at the Country Club in Omaha last Thursday. Mrs. Park, a contralto of Chicago, has a voice of beautiful quality and excellent training. Her songs were mostly of a lighter order.

The seventh and eighth grade pupils of the Twenty-first district school, No. 3, Milwaukee, rendered a programme of classical music in the hall of the school on June 15. Alexander Schmidt, violinist, and Mrs. Ellsworth, soprano soloist, assisted.

Molly Forcier, Bay City, Mich., violin pupil of Wilhelm Yunck, of the Detroit Conservatory of Music, gave her graduating recital on June 12. Miss Forcier is the only graduate in this department this year. Her programme included works by Bach, Wieniawski, Sarasate, Spohr and others.

The Hope College Choral Society of Holland, Mich., recently gave a creditable performance of Coleridge Taylor's "Hiawatha," under the direction of John Nykerk. The soloists were Mrs. Bergen of Holland, and Clarence Pease and John Duffy of Grand Rapids.

Harry Lott gave a song recital at the Dobinson Auditorium, Los Angeles, recently. Mr. Lott is a singer of ability and versatility. In his programme were included Italian, French, German, American, modern and old English songs, and an old Irish air.

An informal recital by a few of the pupils of Bertha W. Swift was given at the Congregational Chapel at Lunds Corner on Wednesday evening of last week. The songs were delightfully dainty and were as daintily and charmingly sung by Anna Lewis, Susie Grinnell and Edith Swift.

The pupils of the Co-operative School of Music of Indianapolis gave the first of a series of recitals recently. Madge DeVore, Clara Reinecke, Julia Adam, Jeannette Jones, Fay Hart, Cleona Michael, Eligra Huckstep and Churchill Goar assisted in the presentation of the programme.

At a recent concert at Strawberry Mansion, Philadelphia, Rossini's "Stabat Mater" was given. The soloists were Katherine Rosenkranz, contralto; Julia Robinson, soprano; Anthony D. McNichol, tenor, and Henry Hotz, basso. Adam Jacob conducted with authority and effect.

Assisted by Helena Stone, harpiste, and Katharine Conlon, violiniste, the pupils of Agnes Douglas of Grand Rapids, Mich., gave an interesting vocal recital on June 15. The Misses Luxford, Sinclair, Ledebor, Hobart, Roller, McGurrian, Conlon and Frost and the Messrs. Clark and Halliday sang.

Elvin Singer announces the sixth and last of his matinee musicales, to be given by himself and his pupils on Wednesday, June 27, at his studios at 270 Woodward avenue, Detroit. The programme is an exceptionally varied one, including, besides many soli of interest, scenes from Acts III and V of Gounod's "Faust."

The piano pupils of Ella L. Kelly of Providence, R. I., gave a recital on June 16. Among the performers were Gladys Hull, May Madden, Jennie McManus, Margaret Cavanaugh, Mabel Johnson, Gladys and Wallace McEachern, Emelia Backlund, Ethel Robertson, Florence Peck and Leon Angell.

The choir of Walnut Hills Presbyterian Church, Cincinnati, consisting of forty voices and a quartette, concluded their series of oratorios given at the church this year, by an excellent rendition of Haydn's "Creation." The choir was assisted by John O'Donnell, tenor, Ernest Simon, basso, and Mrs. Ella Purdy at the organ.

At the last meeting of the Musicians' Club of Salt Lake City, Cecelia Sharp, Mrs. Gue, Arthur Shepherd and Mrs. G. Y. Putnam interpreted the programme which was devoted solely to Italian music. The most interesting number was a piano solo, andante and finale, from "Lucia di Lammermoor," arranged for left hand alone by Leschetizky.

The pupils of Ellen M. Moseley gave a well attended piano recital on Wednesday evening at the home of Mr. and Mrs. R. E. Estes, No. 130 College street, Lewiston, Me. Those who took part were Frances Estes, Esther Rogers, Helen Griffin, Charlie Foss, Carroll Cook, Goldie Hayward, Sadie Keen, Elsie Hatton, Willis Foss, Walter McCollister, Lunette Estes, Edith Pemberton and Lena Stevens.

The employees of the Bradley and Metcalf Company of Milwaukee, with their friends, have organized the Neapolitan Musical and Dramatic Club, with the following officers: President, Henry Hill; vice-president, T. H. Ducey; secretary-treasurer, F. M. Stinson; board of managers, J. H. Turner, chairman, C. M. Hunter and A. E. Schumacher.

Cecilia Gadenbeir rendered a short and well chosen programme of piano numbers in St. Joseph's Hall, Detroit, on Sunday afternoon of last week, in a manner which showed careful and thorough training, as well as considerable artistic ability. Miss Godenbeir was assisted by Miss B. Mannebach, violiniste, Miss M. Machris, mandoliniste, and Miss M. Mannebach, pianiste.

The first of the regular Saturday evening musicales was held on June 16 at the "Irving," Old Orchard Beach, Me. Mrs. S. G. Archibald of Cairo, Egypt, played with much brilliancy and ease. Miss Hudson of Boston sang a group of songs in a finished and artistic manner, while the evening closed with a duet by Miss Hudson and the hostess, Mrs. L. A. Coogins.

The pupils of Mrs. Helen N. Biedermann gave a piano recital at the East End Board of Trade Hall, Pittsburg, on June 14. A good programme was given by Ellen Baltzer, Hilda Patenall, Lida Marthens, Gladys King, Edith Salisbury, Bess Edgar, Ethel Williams, Mary Marthens, Harry Patenall, Julia Vargus, Helen Bowman, Frances Bennett and Florence Drake.

Laura Mae Webster, daughter of Mayor Wm. E. Webster of Lewiston, Me., gave a piano recital in the studio of Prof. E. W. Hanscom on Court street, Auburn, Me., on June 18. She was assisted by Earle Marshall, barytone, of Auburn. The programme was decidedly interesting, well varied, and fitted to display to the full Miss Webster's feeling and technique.

Gleaners of Galveston gave their second twilight musicale on Friday night of last week at 8:30 o'clock, on the lawn of the home of Mrs. J. W. Maxey. In accordance with the heading of the programme it was "An Evening of Romantic Music." Songs of Tosti, Verdi, Schumann, Massenet, Kjerulf and Goring Thomas were sung by George Crampton, with violin and 'cello obligatos by Moody Dawson and Harry Swinford. Mrs. Paul Montgomery played the piano accompaniments.

The Northwestern Conservatory of Music of Minneapolis, under the direction of Clarence Marshall, gave its twenty-first annual commencement at the Unitarian Church recently. The compositions given, were selected more to show the musical attainments of the pupils than their technical accomplishments. The programme, which contained selections from the works of Brahms, D'Albert, Leschetizky, MacDowell, Mendelssohn and Vieuxtemps, was well interpreted by Esther M. Gilmore, Clara Hegge, Lillie E. Godfrey, and Sverre Oftedahl. George C. Spellman, a former pupil of the Conservatory, sang Homer's "Requiem" and the prologue to "I Pagliacci."

A recital and demonstration of the Burrows Course of Music Study was given by pupils of Mrs. Flora Elbertine Huie-Locke at Institute Hall, Buffalo, on June 21. The programme of songs, rhythm exercises, time, ear and scale tests, solos, duets and trios was given by Edith W. Ernsmeier, Olga Leora Snyder, Norena MacCallum, Ruth A. Colton, Frances L. Hill, Helen T. Bolton, Jeannette A. Stevens, Minnie L. Volz, Georgia E. Hathaway, Clara A. Russell, Nancy V. McCulloch, Harry and Francis Underwood, Erwin and Oliver Walker, Charles E. Mills, George F. Watson and Charles J. Van Vleet.

AMONG OUR MUSICIANS

Adela Verne, the English pianiste, is at present at Chudleigh, where she will remain for the coming fortnight.

C. Edward Huback, tenor, left Kansas City last week to spend several months in study in Paris and other cities of Europe.

Franklin W. Krieger, of St. Paul, will spend the summer abroad, studying piano with his former teacher, Mme. Stepanoff, in Berlin.

Mrs. Josephine Del Lampe has been engaged as soprano at Plymouth M. E. Church, Buffalo, N. Y., to succeed the late Frances Louise Griffiths.

Edwin Fairbourn, ex-assistant organist of the York Minster in Yorkshire, England, was recently appointed organist at St. Mark's Church, Seattle, Wash.

Mr. and Mrs. Jose Marien, of the Cincinnati Conservatory of Music, are now in Antwerp, where they will remain until the middle of August, returning in time for the beginning of the next college year.

Maude L. Buck, soprano of the choir of the Methodist Episcopal Church of St. Johns, Mich., was recently married to Roland J. Fink of that city. Mr. and Mrs. Fink went through the High School together.

Mrs. Harriet M. J. Parker has just been made soloist of the French Catholic Church, St. Joseph's, in Syracuse. Mrs. Parker is peculiarly fitted for this position in that she is of French parentage, although an American by birth.

Sadye Rosenzweig, a Detroit violiniste has been engaged by Victor Herbert for two weeks as soloist with his orchestra. Miss Rosenzweig is a pupil of Deszö Nemes, of Detroit, and has been heard before in New York to advantage.

Felix Hughes of Cleveland, O., who is now in London, has a busy two months ahead of him. In addition to his own coaching with Henry Wood in oratorio and orchestral work, Mr. Hughes will do some teaching. Two of his professional pupils, who studied with him in Paris, and are now in concert and operatic work, are hoping to reach London while he is there.

The annual charity concert of James Stephen Martin, given for the benefit of the Pittsburg Playground Association, was held in the Alvin Theatre of that city on the evening of June 19. The "Messe Solonelle" of Giuseppe Ferrata, musical director of Beaver College, was produced for the first time in Pittsburg. The soloists were Elizabeth McNally, Myrtle McAteer, Miss Wheat, Henrietta Bowlin, Catherine Ellis and others.

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WHERE THEY ARE.

I. INDIVIDUALS.

Beddoe, Daniel—Newark, N. J., July 1-5.
 Campanari, Giuseppe—Newark, N. J., July 1-5.
 Dibble, Horace P.—Moberly, Mo., June 25-29.
 Froelich, Elsie—Moberly, Mo., June 25-29.
 Ganz, Rudolph—Berlin. To July 1.
 Grasse, Edwin—Oberlin, O., June 27; Newark, N. J., July 3; Ocean Grove, N. J., July 7.
 Hammer, Clara Mae—La Crosse, Wis., July 6-8.
 Kroeger, E. R.—Moberly, Mo., June 25-29.
 Lang, Elsie—Moberly, Mo., June 25-29.
 Meyer, Clara—Moberly, Mo., June 25-29.
 Mildenberg, Albert—Paris, to August.
 Norden, Clara—Moberly, Mo., June 25-29.
 Powell, Maud—Newark, N. J., July 1-5.
 Ralston, Marion—Moberly, Mo., June 25-29.
 Rider-Kelsey, Corinne—Newark, N. J., July 1-5.
 Sacks, Nathan—Moberly, Mo., June 25-29.
 Schulte, Bertha—Moberly, Mo., June 25-29.
 Schumann-Heink, Mme.—Troy, N. Y., June 27; Newark, N. J., July 1-4; Norfolk, Conn., July 5.
 Shaw, Alfred—Ottawa, Kan., June 28.
 Shay, Jessie—Geneva, N. Y., June 27.
 Tudor, Bessie—Winona Lake, Ind., July 26.

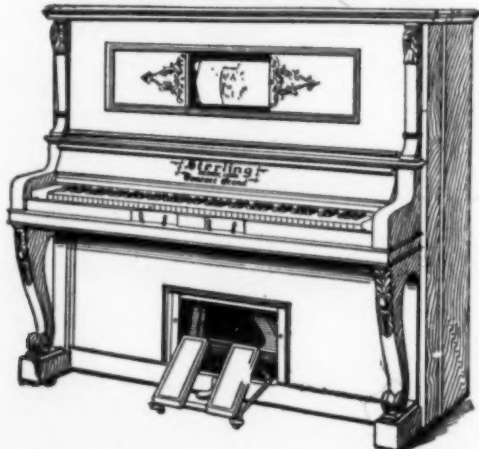
II. ORCHESTRAS AND BANDS.

Creator's Band—Howard Pew, manager, Kansas City, July 1.
 Duss Band—Ashbury Park, N. J., July 1.
 New York Philharmonic Orchestra—Newark, N. J., July 1-5.
 New York Symphony Orchestra—Ravinia Park, Chicago, June 23.
 Pryor's Band—Willow Grove Park, Pa., to July 1.
 Weil's Band—Chicago, to July 6.

EVENTS OF THE SUMMER SEASON.

June 30—Northeastern Sängerfest in Newark, N. J., to July 5. Soloists: Maud Powell, violin; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Corinne Rider-Kelsey, soprano; Giuseppe Campanari, barytone, and Edwin Grasse, violin.
 July 6—Biennial Music Festival of Northwestern Scandinavian Singers, in La Crosse, Wis., to July 8. Soloists: Clara Mae Hammer, soprano.
 July 8—Victor Herbert's Orchestra, begins engagement at Willow Grove Park, Pa.
 July 26—St. Paul Sängerfest, to July 29. Soloist: Corinne Rider-Kelsey, soprano.
 August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tall Esen Morgan.
 August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.

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Old and New Instruments Seen in Berlin

The rooms of the Philharmonic Concert Hall in Berlin have for the last few weeks been given up to an exhibition of musical instruments, manuscripts, etc., under the auspices of the central chapter of the Society of German Musicians, and, according to the Berliner "Tageblatt" this is the first general exhibition of the kind that has ever been held.

The exhibits form four more or less distinct groups. The larger part of the space is taken up with the display of musical instruments including a large historical collection of antique instruments of all kinds lent by Professor Fleischer, curator of the Royal Academy of Music in Berlin. Besides the numerous stringed instruments (spinets, lutes, etc.) there are old cornets, shalms and bassoons, which give us an idea of what the progenitors of our modern wind instruments were. Among the display of modern instruments the piano, of course, takes the lead. Some of the cases are artistic creations in original designs of soft-colored woods, perhaps light yellow or greenish blue or reddish brown.

The second group consists of the mechanical and partly mechanical reproducing instruments, such as the homophone, the phonograph, the gramophone, the mignon piano, the pianola and the phonola, each one playing literally to beat the band in its efforts to attract the attention of the passing visitor.

The third group is the collection of manuscripts. This forms really the most interesting part of the whole exhibition. It contains works like "Der Freischütz," Beethoven's Ninth Symphony, his "Fidelio" overture and "Missa Solemnis," Mozart's

"Figaro" and "Zauberflöte," Schubert's "Winterreise," an unprinted cantata of Handel and a number of original scores of Mendelssohn, Schumann, Richard Wagner, Chopin, Nicolai, Lortzing, Brahms, Liszt, Berlioz and many modern composers. And there are autographs and letters from Wagner, Spohr, Haydn, Weber, Lortzing, Hoffman and others. To this group belong also old printed scores, chorals, organ tabulatures, etc., loaned chiefly by the Royal Library of Berlin and also by private collectors. The Royal Library of Breslau has contributed one of the choicest treasures—a manuscript song book of the year 1588, by Adam Puschmann, containing over three hundred melodies copied down in the meistersinger's own handwriting.

The last group is made up of musical inventions, among them the greatly improved metronomes, many of which have little clocks attached. Lorenz Kromar of Vienna exhibits a practical discovery he has made which he calls a kromarograph. This invention will be of great use to composers. It is an automatic apparatus for writing notes, connected with the piano by electricity. It is so arranged that it registers each note played in such a way that it can be transferred to paper in a very few minutes, a task which would otherwise take hours or even days. The notes are written clearly and can be read easily. Another still more interesting invention is by a woman, Antoinette Arntzen. It is a device for increasing the strength, the carrying power and sweetness of the human voice. It consists of a metal plate for the back of the mouth, which, from the position it occupies with reference to the vocal chords and the windpipe, acts as a sound-board.

When Goethe Snubbed Hector Berlioz

An interesting article appeared recently in the "Rivista Musicale Italiana" by Kling about Goethe and Berlioz.

In 1829 Berlioz had sent the score of "Le Dammation de Faust" to the great poet, accompanied by a letter full of youthful enthusiasm. Goethe sent this manuscript to one of his friends, the musician Zelter, writing with it: "Have the kindness to send me in a few words your opinion about this work that I may quiet my mind about this bizarre accumulation of notes."

Two months later Zelter sent Goethe the following answer, worthy of Beckmesser: "There are individuals who reveal their state of mind only by coughing, expectorating or clearing their throat. Berlioz

seems to be one of them. The odor of Mephisto's sulphur attracts him and he has to sneeze in order to make all the instruments of the orchestra make an infernal noise, but Faust remains passive. However, I thank you for sending the score. The day may come when I may have occasion to produce it at a conference as a horrible example."

This answer was sufficient to quiet Goethe so much that the enthusiastic letter with the manuscript was never acknowledged. A similar instance of Goethe's aversion to composers occurred when Schubert sent him the delightful music he had composed for the song of "Mignon." It was only after Schubert's death that Goethe had realized the value of the composition and the fame of his collaborateur.

Women's Clubs Entertain Early.

BUFFALO, June 25.—The parlors and corridors of Hotel Iroquois were thronged June 16, when the City Federation of Women's Clubs gave a musical breakfast. An attractive programme, arranged by Mrs. Henry Altman, was rendered by Mrs. Harriet Welch Spire and the Misses Parchert and Snyder, sopranos, Mrs. Laura Dietrich Minahan, contralto, Belle Cohen, violiniste, and Eva Bennett, pianiste. Among the numbers were two songs by Mrs. Clara E. Thoms of this city.

Sousa's Band to Play in Springfield.

SPRINGFIELD, ILL., June 25.—John Philip Sousa and his band will play here during the week of the Illinois State Fair. As the cost of securing this organization is over one thousand dollars for each concert, a guarantee fund has been furnished by a number of citizens interested in providing high-grade musical entertainment for the visitors who will be here.

Columbus to Have Gifted Pianiste.

COLUMBUS, O., June 25.—Elizabeth Rindsfoos, who returned last year after a five-years' residence in Berlin, where she was a pupil of Teresa Carreño, will open a studio for piano pupils in this city next September.

Saxon Court Singer Here.

ALBANY, June 21.—Frau Professor Fina Grampetro, court singer to the King of Saxony, is in this city as the guest of Mrs. Willard Glazier, wife of the late Colonel Glazier the northern explorer and author. Frau Grampetro came to this country with Fanny De Villa Ball and party, who have been spending the winter in Vienna. She will return to Vienna in November for the opening of the season, but will be heard in this country, previous to her departure, in a series of concerts with Miss Ball.

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Chicago Orchestra, Frederick Stock, Conductor. Boston Symphony Orchestra, Wilhelm Gericke, Conductor. New York Symphony Orchestra, Felix Weingartner, Conductor. Philadelphia Orchestra, Fritz Scheel, Conductor. Kneisel Quartet.

ALFRED DEVOTO

Boston Orchestral Club, Georges Longy, Conductor. Longy Club.

EMIL PAUR

Pittsburgh Orchestra.

HEINRICH GEBHARD

Boston Symphony Orchestra, Wilhelm Gericke, Conductor. Kneisel Quartet.

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